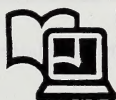


English 30



ALBERTA CORRESPONDENCE SCHOOL
ALBERTA EDUCATION

English 30



**Distance
Learning**

Alberta
EDUCATION

ISBN No. 0-7741-0063-X

ALL RIGHTS RESERVED

Copyright © 1990, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre.

No part of this courseware may be reproduced in any form including photocopying (unless otherwise indicated), without the written permission of Alberta Education.

Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.


TEXTBOOK LIST

Course: **English 30**

Course Code: **3100**

Textbooks:

1. **Story and Structure** – Perrine (1981 edition)
2. **The Active Stylist** – Messenger and New
3. **Theme and Image 2** – Gillanders
4. **The Writing Process** – Gehle and Rollo



Digitized by the Internet Archive
in 2016

<https://archive.org/details/english3000albe>

CONTENTS

Introduction

- | | |
|-----------|---|
| Lesson 1 | The Essay: History, Function, and Structure |
| Lesson 2 | The Essay: Developing a Valid Opinion |
| Lesson 3 | The Nature of the Short Story |
| Lesson 4 | Studying the Short Story |
| Lesson 5 | Evaluating the Short Story |
| Lesson 6 | The Nature of the Novel |
| Lesson 7 | Studying the Novel |
| Lesson 8 | Another Novel |
| Lesson 9 | Further Study of the Novel |
| Lesson 10 | Introduction to Shakespearean Drama |
| Lesson 11 | Studying a Shakespearean Drama |
| Lesson 12 | Further Study of a Shakespearean Drama |
| Lesson 13 | Understanding the Modern Drama |
| Lesson 14 | Studying the Modern Drama |
| Lesson 15 | Nonfiction |
| Lesson 16 | Study of Nonfiction |
| Lesson 17 | The Nature of Poetry: Rhythm, Sound, and Form |
| Lesson 18 | Appreciating Poetry |
| Lesson 19 | A Poet and His Work |
| Lesson 20 | Review and Preparation |

Table 1

Table 1

Table 1	The first column contains the names of the authors of the papers included in the table.
Table 2	The second column contains the titles of the papers included in the table.
Table 3	The third column contains the years of publication of the papers included in the table.
Table 4	The fourth column contains the names of the journals in which the papers were published.
Table 5	The fifth column contains the names of the institutions where the authors of the papers were affiliated.
Table 6	The sixth column contains the names of the countries where the authors of the papers were affiliated.
Table 7	The seventh column contains the names of the cities where the authors of the papers were affiliated.
Table 8	The eighth column contains the names of the states where the authors of the papers were affiliated.
Table 9	The ninth column contains the names of the counties where the authors of the papers were affiliated.
Table 10	The tenth column contains the names of the towns where the authors of the papers were affiliated.
Table 11	The eleventh column contains the names of the villages where the authors of the papers were affiliated.
Table 12	The twelfth column contains the names of the hamlets where the authors of the papers were affiliated.
Table 13	The thirteenth column contains the names of the parishes where the authors of the papers were affiliated.
Table 14	The fourteenth column contains the names of the deaneries where the authors of the papers were affiliated.
Table 15	The fifteenth column contains the names of the dioceses where the authors of the papers were affiliated.
Table 16	The sixteenth column contains the names of the archdioceses where the authors of the papers were affiliated.
Table 17	The seventeenth column contains the names of the provinces where the authors of the papers were affiliated.
Table 18	The eighteenth column contains the names of the kingdoms where the authors of the papers were affiliated.
Table 19	The nineteenth column contains the names of the empires where the authors of the papers were affiliated.
Table 20	The twentieth column contains the names of the continents where the authors of the papers were affiliated.

The content of this course is somewhat different from the usual content of English courses. It is strongly literature-oriented. You will be studying literary forms as a means to a better understanding and utilization of the English language. There will be no formal study of grammar. If you have a problem with grammar, you should make a point of referring to a grammar handbook to solve it. If you cannot find the answer there, ask your correspondence teacher. In addition, there is no specific leisure-reading program. You will, however, read two novels, a modern drama, a Shakespearean drama, a book of nonfiction, twenty-odd short stories, a number of essays, and a number of poems as an integral part of the course.

You can see that with this amount of reading, much work has to be done by the student. Do not get discouraged. The task is not impossible. The lessons will be so structured that you will be doing periodic review. A conscientious effort on your part will produce dividends.

A feature of this course is that answers to some of the questions will be given on coloured sheets at the end of each lesson. You are asked to answer these questions as best you can, and then to mark them yourself. Use a pencil or different-colored pen to mark your answers right or wrong. Then use the key to make corrections to any wrong or partly wrong answers. Use the pencil or different-colored pen to do these corrections. Needless to say, if you seek the answer before attempting the exercise, you are only hurting yourself.

Periodically throughout the course, you will find space for student questions and comments. You are urged to make use of this space in asking questions of your teacher. It is the only way correspondence teachers can get to know their students well enough to be of maximum assistance.

Students are expected to supply their own textbooks. The full term texts are

1. **Story and Structure** — Perrine (1981 edition)
2. **The Active Stylist** — Messenger and New
3. **The Writing Process** — Gehle and Rollo
4. **Theme and Image 2** — Gillanders

Students will be expected to supply their own dictionaries and handbooks. **Webster's New Collegiate Dictionary** contains information regarding rules of spelling, punctuation, and capitalization; but any complete, current, college-level dictionary such as the **Concise Oxford Dictionary** or Gage's **Senior Dictionary** is acceptable. We recommend the following handbooks:

1. **The Canadian Writer's Handbook** — Messenger and Bruyn
2. **Handbook of English** — Third Canadian Edition (Shaw)

These handbooks can be purchased from the Learning Resources Distributing Centre (Edmonton, 427-2767).

The student is reminded to complete the questionnaire and to submit it with the first lesson.

Students will receive lesson material for *Lessons 6 to 16 and 19* after they submit the book choice in *Lesson 1*. Books for these lessons must be obtained by the student. They may be purchased from the Learning Resources Distributing Centre (Edmonton, 427-2767). Be sure to read the information "Regarding Poetry Selections for *Lesson 19*."

In submitting lessons to be corrected, you may save yourself some postage money by sending in only those sheets on which you have answered questions or to which you make special reference.

The lessons in this course should take from eight to ten hours each to complete. Some students may need more time; others may need less. Work should be done with a pen, not a pencil.

When marking your own answers from the key supplied, do not change your original answers. If you do not agree with the suggested answer, make a comment in the margin; and our correspondence teacher will discuss it with you.

Remember to remove the staples from this booklet and put these lessons into a three-ring, looseleaf binder. When your corrected lessons come back, you will be able to keep them for handy reference and review.

Our lesson gradings are as follows:

- A — 80% or over
- B — 65% to 79%
- C — 50% to 64%
- D — 40% to 49%
- F — below 40%

Your school-awarded grading will be determined as follows: 40% by the work you do on the lessons and 60% by a final test which you will write under supervision. A test application containing more detailed information will be sent to you well in advance of each testing period.

Should your test mark differ substantially from your year's work, the teacher will use discretion in balancing the composition of the marks in order to arrive at a fair assessment of your ability in the course.

WORKING ON YOUR CORRESPONDENCE LESSONS

Read this introduction. It will explain what you are responsible for in this course.

General Instructions

1. **Remove the staples** from your set of lessons and transfer the lesson pages to a looseleaf binder. A looseleaf binder should be used to hold both your corrected and uncorrected lessons.
2. **Use a pen, not a pencil, to complete all your lessons in legible handwriting.** If you have a handicap that affects your handwriting, let your correspondence teacher know. Do not type your lessons.
3. **Complete all assigned exercises.** Incomplete lessons may be returned uncorrected.
4. **Answer in complete sentences.** Marks are deducted for errors in sentence structure, spelling, and punctuation.
5. **Spend enough time on each lesson.** Correspondence study may be new to you. You may have to spend fifteen to twenty hours on a lesson to complete it satisfactorily. Read **everything** in the lesson material and related texts. **You are responsible for all material in the course for the final test.** Do not skip the lesson material, or you might miss learning material on which you will be examined.
6. **As soon as you have finished a lesson, send it in for correction.** The Alberta Correspondence School does not accept a large number of lessons from a student within a short time. Submit lessons regularly to prevent difficulties occurring before the final exam period. When students send a number of lessons in one mailing, our teaching staff cannot provide prompt correction. As a result, these students do not benefit from the teacher's corrections. **Work that is done quickly is usually of inferior quality.**
7. If you send in a number of lessons in the same subject at one time, **lessons will be held on file and brought forward gradually for correction.** If too many lessons are received at one time or the quality of the work deteriorates, **some lessons will be returned to you uncorrected.**
8. **Keep your lessons coming in regularly** so that your course will be completed in a reasonable length of time. Long lapses between lessons will decrease your chances for success in any course. A personal guide for lesson completion will be found at the end of this introductory material.
9. **Review each corrected lesson carefully** when it is returned to you. That is the only way in which you can profit from the corrections and your teacher's comments.

Preparing for the Final Test

As you prepare for the final test, restudy all of your corrected lessons, but pay particular attention to *Lessons 1 to 5, 17, and 20. Chapter 9 of Story and Structure* will remind you of various techniques and structures writers use to make their works effective. Be sure you have a good understanding of the terms listed in the Appendix of *Lesson 18. Usually our English 30 test presents new material and asks you to analyze it.*

In order to obtain a final mark in this course, you will be required to write a supervised final test. Information on the test is sent to "c" students with *Lesson 14*. School principals will provide this information to "s" students.

The lessons, the research paper, and essays written throughout the course will make up 40% of the school-awarded mark. The final test will make up the remaining 60%.

You must submit a minimum of eighteen satisfactory lessons before you are eligible to write a final test. You will be expected to submit all twenty lessons to be eligible for a full evaluation. Fewer than twenty lessons will result in a reduced mark for the year's work.

Should the final test mark differ substantially from the year's work, the teacher will use discretion in balancing the composition of the marks in order to arrive at a fair assessment of the student's ability in the course.

The grading system is as follows:

A	over 80%
B	65% to 79%
C	50% to 64%
D	40% to 49%
F	below 40%

How to Handle Exercises That You Correct Yourself

Some suggested answers are given in this course. They help you to become responsible for your own learning. Suggested answers give you answers to basic questions so that you will be able to answer correctly the more difficult questions which arise from the basic instructions. They also evaluate your ability to read and follow instructions. Your correspondence teacher is here as a resource person if you run into difficulty. To obtain maximum benefit from the exercises for which answers are given, you must handle the exercises properly.

How to Complete Your Exercises

1. As you carefully read and study the lesson notes and the text material, **answer all the questions** that you are required to do.
2. For those questions which you were unable to do, **restudy the related lesson and textbook material**. Attempt those exercises again.



3. Try to work through all questions **on your own**.
4. **Correct your own work** for questions for which answers have been provided. Use a pencil or a different-colored pen for marking your own answers.

How to Benefit from Your Corrections

1. If your answer to a question was incorrect, **restudy the related lesson and textbook material** and review your answer in an effort to understand why it is wrong.
2. If all else fails and you still do not understand why your answer is not correct, **ask about the difficulty you are having** so that your correspondence teacher can assist you. Either write your questions in the margin or in the section provided for your questions and comments, or telephone your teacher using the government RITE system.
3. You will not benefit from work with suggested answers if you simply copy the answers provided. You need the practice of completing exercises on your own to be able to handle the final examination.

Exercises to be Corrected By Your Teacher

1. **Your correspondence teacher will correct those exercises for which no answers are given** in the existing course. Your teacher will grade you on those answers as well as on your performance on the exercises for which answers are given.
2. If you do not do your own work in the lessons, you will not learn the material. This will show up on the final examination, and you could do poorly on it. Students who fail the final examination do not receive credit for the work done in the course.
3. Your correspondence teacher is here to help you. **Ask for assistance** when you have a difficulty that you cannot solve.

A PERSONAL GUIDE FOR LESSON COMPLETION IN YOUR CORRESPONDENCE COURSE

Below you will find a procedure for calculating the frequency with which you must submit lessons in your correspondence course to finish by the date you have chosen. Use it as a guide in working on your lessons and try to follow it as closely as possible. If you do, your lessons will not stack up at the end, either for you or for the teachers at the Alberta Correspondence School.

1. By what date do you wish to finish the course? _____

Note: In order to write a final test in the first semester, you are advised to have all lessons at the Alberta Correspondence School by mid-December.

In order to write the final test in the second semester, you are advised to have all lessons at the Alberta Correspondence School by mid-May.

2. Today's date is _____.

Now count the number of days on the calendar between now and the day you want to finish.

Calculations:

How many days are there? _____.

3. Now divide the number of days between now and the finishing date by the number of lessons you have left to do.

$$\frac{\text{No. of days}}{\text{No. of lessons remaining}} = \frac{\text{days}}{\text{lessons}} = \text{_____ days per lesson.}$$

The figure you have calculated is the number of days you have on the average to complete each lesson. For example, if the number of $\frac{\text{days}}{\text{lessons}}$ is 5.7, you have approximately 6 days to work on each lesson.

Remember that you will need to allow extra time for the research project and final review. You may wish to count each of these as a lesson and include them in your calculations. If you are registered in *English Upgrading* you must budget your time for **six more lessons**.

4. Example: Suppose it is October 15. You need to budget your time for 20 lessons, the research project, and a final review; and you hope to finish on or before January 6. If you begin on October 15 and work diligently each day, you will have a maximum of 84 days. To be realistic, however, you should probably subtract four or five days for the usual break at Christmas. Your formula will look something like this:

$$\frac{\text{No. of days}}{\text{No. of lessons}} = \frac{79 \text{ days}}{22 \text{ lessons}} = 3.59 \text{ days per lesson.}$$

If you have 3 days per lesson, you will be able to finish slightly ahead of schedule. This is better than allowing 4 days and falling behind. Complete your chart in pencil so that you can make revisions as you progress.

Lessons	Dates
1	Oct. 15, 16, 17
2	Oct. 18, 19, 20
3	Oct. 21, 22, 23
Review	Jan. 4, 5, 6

You will find space for your chart on the next page.

Lesson	Date To Be Completed
English 30 – 1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	
English 30A A	
B	
C	
D	
E	
F	

If you need help in planning your schedule, please let us know.

Questions or Comments

FACSIMILE LESSONS

1. If you are faxing your lessons to a tutor/teacher within your school system, or to the Alberta Correspondence School, be aware of the proper procedure to follow.
2. Be sure to contact the Alberta Correspondence School for information on the proper method to use for faxing.
3. Suggested answers are given at the end of each lesson. Where you see the word (FAX), you may fax your answer to the exercise, question, or assignment.
4. Fax only the **answers** to questions for which you are given suggested answers.
5. Send your answers on separate **fax answer sheets** (White paper), not on the original lesson sheets.
6. The space provided for answers in the original course material will give you an idea of how long your answers should be.
7. Either type your answers, or write them legibly using **black ink**.

REGARDING POETRY SELECTIONS FOR LESSON 19

Students may use one of the following books as an alternative to **12 Poets**, edited by Glenn Legett, published by Holt Rinehart Winston, ISBN 0-03-008955-7:

For those students choosing John Keats, either

Keats – Poems – Selected by J. E. Morpurgo, published by Penguin Books in The Penguin Poetry Library series, ISBN 0 14 058.5001.

or

John Keats – The Complete Poems, edited by John Barnard, published by Penguin Books in the Penguin Classics series, ISBN 0 14 04.2210 2.

Students choosing T.S. Eliot may use the book

T.S. Eliot – Selected Poems, published by Faber and Faber, 3 Queen Square, London, ISBN 0 5 05706 3 or ISBN 0 571 06515 5.

This book does not contain two selections referred to in the course, but does contain all the selections needed to answer all the questions.

Students may use any book containing these selections:

Keats: La Belle Dame Sans Merci, The Eve of St. Agnes, Bright Star! Would I Were Steadfast as Thou Art, To One Who Has Been Long in City Pent, Ode to a Grecian Urn, Ode to a Nightingale, To Autumn, Lines on the Mermaid Tavern, On First Looking into Chapman's Homer, When I Have Fears That I May Cease to Be, To Fanny, Ode to Melancholy, and preferably The Pot of Basil, and Lamia.

Eliot: The Love Song of J. Alfred Prufrock, The Hollow Men, The Hippopotamus, Journey of the Magi. It would be preferable to also have The Wasteland, Ash Wednesday, Murder in the Cathedral, and Macavity: The Mystery Cat.

Frost: The Pasture, Fire and Ice, Dust of Snow, Mending Wall, Out Out --, Two Tramps in Mud Time, The Road Not Taken, Acquainted with the Night, Stopping by Woods on a Snowy Evening, Desert Places. The book should also have a least one from each of the following groups:

1. (a) Revelation
(b) To Earthward
(c) Neither Far Out Nor in Deep
2. (a) Once by the Pacific
(b) A Soldier
(c) On a Tree Fallen Across the Road
(d) Into My Own
3. (a) The Tuft of Flowers
(b) The Cow in Apple Time
(c) The Runaway

**A LESSON RECORD FORM MUST BE COMPLETED FOR EVERY LESSON
SUBMITTED FOR CORRECTION, AS ILLUSTRATED BELOW**

A Lesson Record form with the **correct** label attached **must** be enclosed with **every lesson** submitted for correction, as illustrated below.

Correct use of these labels will ensure prompt processing and grading of your lessons.

The enclosed **Lesson Labels** must be checked for spelling and address details.

Please advise the Alberta Correspondence School promptly of any changes in name, address, school, or any other details and we will issue a revised set of labels. Your file number is permanently assigned and **must** be included on all correspondence with the Alberta Correspondence School. If the proper label and Lesson Record Form is not attached to each lesson as indicated it will delay your lessons being processed and credited to you.

Lesson labels are to be attached to the **lesson record forms** in the space provided for student name and address.

Check carefully to ensure that the **subject name, module number and lesson number** on each label corresponds exactly with the lesson you are submitting.

Labels are to be **peeled** off waxed backing paper and **stuck** on the lesson record form.

Only **one** label is to be placed on each lesson.

LESSON RECORD FORM

FOR STUDENT USE ONLY		FOR SCHOOL USE ONLY	
Date Lesson Submitted _____	(If label is missing or incorrect) File Number _____	Assigned Teacher: _____	Student name and Address
Time Spent on Lesson _____	Lesson Number _____	Lesson Grading: _____	
Student's Questions and Comments		Additional Grading E/R/P Code: _____	
		Mark: _____	
		Graded by: _____	
Please verify that preprinted label is for correct course and lesson		Assignment Code: _____	
		Date Lesson Received: _____	
		Lesson Recorded: _____	
Teacher's Comments: _____ _____ _____		Correspondence Teacher _____	

Lesson Number

Module Number (if applicable)

Course Name and Number

Student File Number

Bar Code (same information as above)

When revised labels are received, place the correct new labels on your Lesson Record Forms.

DO NOT MARK OR COVER BAR CODING.

CHANGE OF ADDRESS

If the address on your lesson record form differs from the address you supplied on your registration application, please explain. Indicate whether the different address is your home, school, temporary or permanent change of address.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

ADVANCE NOTICE CONCERNING GRADE XII PROVINCIAL DIPLOMA EXAMINATION IN ENGLISH 30

1. Students must write a Provincial diploma examination in English 30 in order to be recommended for high school credits.

The Provincial diploma examination will be in addition to the final test in English 30 set by the Alberta Correspondence School.

2. The Provincial diploma examinations will be administered by Alberta Education and will be held three times yearly — in the last weeks of January and June, and in early August.
3. The results of these examinations will count 50 percent toward the final mark for the subject, with the mark from the Alberta Correspondence School test and course work making up the remaining 50%.
4. The pass mark for both the Provincial diploma examination and the school-awarded grading is 50 percent.

Students who fail thrie Provincial diploma examination can either request that their examination be remarked, or they can rewrite the examination at a later date.

Students who fail the final test set by the Correspondence School can write an appeal test set by the Correspondence School. Such an appeal test must be written within 30 days and before the student's registration expires.

Classroom Students

Classroom students are those who are enrolled in at least one subject in a high school which follows the Alberta curriculum.

Classroom students will be expected to sit for both their Provincial diploma examinations and their Correspondence School final tets at the high school in which they are enrolled.

The Correspondence School tests will be mailed to principals for all students who have had 18 lessons corrected, and the principals will set the test schedules.

Non-classroom Students

Non-classroom students are those who are not enrolled in a normal high school in Alberta or the Northwest Territories.

Such students are eligible to write their Correspondence School final tests at any time after the submission of at least eighteen satisfactory lessons in their course. These tests may be written at any office of the Correspondence School, or under the supervision of an acceptable test supervisor.

It is recommended that this final test be written before the student sits for the Provincial diploma examination.

Non-classroom students are expected to write their Provincial diploma examinations at the nearest convenient high school during one of the three yearly sittings. Information concerning the procedures for applying to write the Provincial diploma examinations will be provided to non-classroom students at an appropriate time in their course.

Procedures for out-of-province students will also be provided at an appropriate time.

No high school credits will be granted for any of the above subjects until both the Provincial diploma examination mark and the Correspondence School's final mark are reported to Student Records and Computing Services Branch.

ENGLISH 30 SCHOOL-AWARDED GRADING

Because of the nature of correspondence study, you will be required to write a supervised final test in this course.

Your school-awarded grading will be based on the mark you receive on the final test and will normally take into account the work you have done all year.

The final test will account for 60% of the school-awarded mark; the remaining 40% will come from the lessons and other assignments submitted during the year. Regular submission of lessons, effective use of suggested answers, and original work will be considered also.

Assignments received after the final test will not be used in computing the school-awarded grading.

If you achieve less than 40% on the Correspondence School test, this test mark will become your school awarded grading; and your year's work will not be counted.

READING MATERIAL CHOICES

Student's Name _____

File Number _____

Address _____

Postal Code _____

You are required to read two novels, a Shakespearean play, a modern drama, a book of nonfiction, and a number of poems by one poet. Check the appropriate boxes below to indicate your choices. Send this sheet with *Lesson 1*.

Classic Novel (for *Lessons 6* and *7*) Check one.

- ☐ **Wuthering Heights** is a story of two generations of families and the hardships they undergo because of a long and bitter feud. It is the story of how hatred can destroy a decent man's character. It is an engrossing novel that will hold your attention once you start reading.
- ☐ **Return of the Native** is the story of one man's desire to find his niche in life. Hardy shows the hardships one must face, when one has no apparent indication of success. Even when all seems to be going well, fate steps in to create hardship. This is a powerful novel and worthy of reading.

Modern Novel (for *Lessons 8* and *9*) Check one.

- ☐ **Cry, the Beloved Country** is the story of a sensitive man, Reverend Stephen Kumalo, who is caught up in the changing times of South Africa in the late 1940s. The novel requires careful reading, but the reader will be rewarded by a touching story and a realistic picture of South Africa at that time.
- ☐ **Nineteen Eighty-Four** is a story of what might happen to the world if some of the present trends continue. It is frightening in its implications because some of Orwell's predictions in 1949 have already come to pass. Will the remainder of his prophecies also come true?

Shakespearean Drama (for *Lessons 10, 11, 12*) Check one.

- ☐ **Macbeth** is the story of an ambitious man and his determined wife. They plan the murder of the king, and soon find that their lives are beset with problems neither had anticipated. Macbeth resorts to the advice of witches to find peace, but cannot do so until his death.
- ☐ **Hamlet** is a story of revenge. A young man comes home to his father's funeral and his mother's wedding. He is greatly disturbed; and when his father's ghost tells him to avenge his murder, he sets out to catch the murderer. This is an involved play of murder, intrigue, and revenge.

Modern Drama (for *Lessons 13 and 14*) Check one.

☐ **A Doll's House** — Henrik Ibsen

This deals with the relationship of a husband and wife in the 19th century. The wife, Nora, shocked the 19th century stage audiences when she left her husband and children in her attempt to be an individual. The play illustrates Ibsen's belief that we all have a responsibility to ourselves as well as to others.

☐ **Death of a Salesman** — Arthur Miller

This has been called a tragedy of the common people. Willy Loman is defeated by a society which has used him and cast him aside, and by his own unrealistic dreams of what makes a man successful. The play has a wide audience appeal because each of us can identify to some extent with Willy.

Nonfiction (for *Lessons 15 and 16*) Check one.

☐ **Future Shock** — Alvin Toffler

This deals with the future and the changes it will bring. Toffler suggests that unless we prepare for the future **right now**, we are going to suffer from what he terms "future shock." In his own words, his book deals with "...the 'soft' or human side of tomorrow...the products we buy and discard, the places we leave behind, the corporations we inhabit, the people who pass at an ever faster clip through our lives...friendship and family life...strange new subcultures and life styles...along with an array of other subjects from politics and playgrounds to skydiving and sex."

The book will not be read in its entirety. Specific readings will be listed in *Lesson 15*.

☐ **Arctic Oil** — John Livingston

This text touches upon an issue of great importance to Canadians today — the exploitation of Canada's arctic by those who are searching for oil. Only recently have we begun to realize what a devastating impact this search may have on the arctic environment, and Mr. Livingston offers a thought-provoking discussion of just what is at stake. His treatment of the issues — ethical, environmental, and economic — vividly portrays our arctic lands, should challenge your preconceptions, and open your eyes to the problems we must face in determining the future of this vital part of our Canadian heritage.

Poet (for *Lesson 19*) Check one.

You have a choice of several poets to study in detail in *Lesson 19*. Representative samples of their poetry plus a brief biographical sketch appear in **Theme and Image 2**.

Select **one** of the following by placing a checkmark in the appropriate box:

☐ T.S. Eliot

☐ John Keats

☐ Robert Frost

THE ESSAY: HISTORY, FUNCTION, AND STRUCTURE

WHAT IS
AN ESSAY?

... for it is myself that I portray.

- Montaigne

The essay as a literary form is widely used in most countries and is welcomed by a host of readers. What is an essay? Literally *essay* means "an attempt," "a try." In accordance with this meaning the term *essay* is often used so loosely that practically any composition which consists of two or more paragraphs is labelled an essay.

The term *essay* is a difficult one to define because it is such a flexible form of writing. *Essays* are simply pieces of prose in which the writers attempt to express what they have thought about any subjects that have interested them. Dr. Samuel Johnson, the famous English writer, defined the essay as "an irregular undigested piece," but the word "undigested" is particularly out of place to describe the work of Montaigne (or indeed that of any other essayist of the first rank such as Addison, Hazlitt, Hunt, or Lamb).

HISTORY OF
THE ESSAY

1500 to 1700

The origin of the essay must always be associated with one great name, Montaigne, a writer who published the first two books of his *Essais* in 1580 when he was forty-seven years old. The *Essais* are the result of deep and prolonged reflection, though Montaigne was very careful to try to disguise these things. He declared that had he intended to win the world's opinion and favour, he might well have written in another vein; he desired, however, to accurately represent himself in a simple and ordinary fashion.

Sir Edmund Gosse sums up the work of Montaigne when he writes that

It was in the delightful chapters of this new strange book that Montaigne introduced the fashion of writing briefly, irregularly, with constant digressions and interruptions, about the world as it appears to the individual who writes.



Michel de Montaigne

Francis Bacon is one English name worthy to stand by the side of Montaigne as an essayist, though his essays are utterly different from those of Montaigne in style and content. Three enlarged editions of the essays were published in Bacon's lifetime: the first (1597) containing ten essays, the second (1612) with thirty-eight essays, and the third (1625) with fifty-eight essays. Bacon's topics were grave and weighty: "Of Ambition," "Of Truth," "Of Great Place," "Of Marriage and Single Life," and the like. The style is lofty and, at times, austere.

Bacon referred to his writings as essays because they were "brief notes" and not treatises.

In the dedication of the 1625 edition, he could say, with pride, of the essays that "they come home to men's business and bosoms." Bacon, however, never attained the freedom and ease — the seeming formlessness held in by an invisible chain — which are the glory of Montaigne and which distinguish the typical essayist.



Francis Bacon

1700 to 1800

In the *eighteenth century* the essay had a great vogue. The first number of Richard Steele's *Tatler* appeared in 1709. A penny newspaper, the *Tatler's* purpose was to amuse and instruct fashionable readers by a series of short papers dealing with ordinary human affairs. When Joseph Addison joined Steele in the *Tatler* and later the *Spectator* and discoursed of everything under the sun, grave or humorous, as the fancy took him, he made the essay a notable thing to his own age, and to all succeeding ages.

*Joseph Addison**Richard Steele*

Outstanding eighteenth century essayists besides Addison and Steele were Henry Fielding, Dr. Samuel Johnson, and Oliver Goldsmith; but their fame rests on other foundations; and, as essayists, they were all eclipsed in the first quarter of the nineteenth century by the appearance of one of the greatest of all essayists, Charles Lamb. This writer's essays fulfil the general reader's idea of what an essay should be to perfection. They are written with keen insight and knowledge of human nature, with humour of a rare kind, and with pathos. They are discursive in the most enchanting fashion and are full of grace and tenderness and exquisite fancy.

*Henry Fielding**Samuel Johnson**Oliver Goldsmith**Charles Lamb*

1800 to 1900

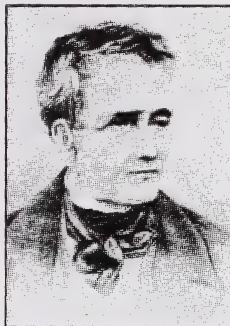
At the beginning of the *nineteenth century*, simultaneous with a reaction against classical restraints, there arose a new school of essayists largely influenced by the romantic critical theories of Samuel Taylor Coleridge. In addition to Charles Lamb, who became the unrivalled master of the familiar essay, there were William Hazlitt, pungent and energetic critic of literature and of life; Thomas De Quincey, weaver of opium dreams; and Leigh Hunt, versatile and prolific journalist and dramatic critic. These men understood the art of conversation, and in transferring it to their pages they did not hesitate to talk about themselves.



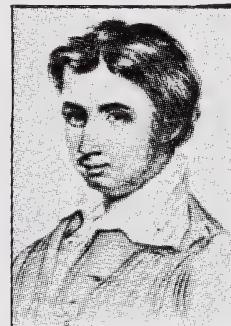
Samuel Coleridge



William Hazlitt



Thomas De Quincey



Leigh Hunt

It was under these new conditions that the familiar essay — a commentary on a nontechnical subject written in a relaxed and intimate manner — flourished, and in a fashion that to some degree paralleled the course of Romantic poetry. Each of the major essayists was closely associated with important poets and supported at least some of the new poetic developments in critical commentaries whose perceptiveness and discrimination render them permanently valuable.

Like the poets, these essayists were *personal* and *subjective*; their essays are often openly *autobiographical*, *reminiscent*, and *self-analytic*. When treating matters other than themselves, they did so impressionistically, so that the material is seen *reflected in the particular temperament of the essayist*.

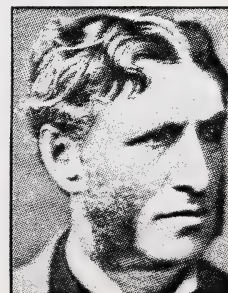
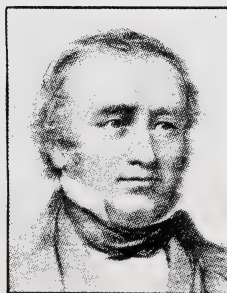
The subject matter of these writers, similar to that of the Romantic poets, displays an extension of range and sympathy far beyond the confining limits of the leisure (or upper) class and its fashionable concerns, to comprehend clerks, chimney sweeps, poor relations, handball players, prize fighters, and murderers.

It is in this context that early nineteenth century essayists bear some similarity to the founders and inspirers of the modern art movement at the turn of the nineteenth century: Van Gogh, Cezanne, Gauguin, and Matisse. These latter artists challenged outworn and archaic approaches to reality in the visual sense; the essayists rebelled against eighteenth century conventions to revive prose forms long disused and to develop new prose styles and structural principles. There was also a similar emphasis upon impression.

The result of this approach to essay-writing was a notable variety of achievement, ranging from Hazlitt's hard-hitting 'plain style and seemingly casual order of topics, through Lamb's delicately planned rhetoric and meticulously controlled organization, to De Quincey's elaborate experiments in applying to prose the rhythms, harmonies, and thematic structure of music.

Exploring the evolution of the essay with the onset of the Victorian Age (in the 1830's), Sharon Brown, in her introduction to *Essays of Our Times*, writes,

The essay turned again to more serious themes. Thomas Babington Macaulay, in readable and forthright prose, immensely strengthened the reputation of the essay as a medium for history, biography, and literary criticism. Social, industrial, and spiritual questions began to occupy the attention of thinkers, who, choosing the essay form, earnestly and volubly proclaimed their several doctrines of salvation. The giants among them are Thomas Carlyle, with his reckless enthusiasms and magnificent sincerity; Matthew Arnold, whose conception of culture opposed narrow-minded Philistinism; John Ruskin, who made art and economics alike moral; John Henry Newman, whose example led many to sink their perplexities in the supreme consistency of faith. A little apart from these stands Walter Pater, aesthete and art critic. At the end of the century, Robert Louis Stevenson, disregarding his rather solemn predecessors, revived the gentler and jauntier moods of the essay.



Thomas Macaulay Robert Louis Stevenson Matthew Arnold

The Essay
in the
United States

In the United States the essay has, in general, followed the English pattern, although the form has been developed more as a vehicle for literary criticism than in the manner of Montaigne and Lamb.

It served admirably as a means of expression for the Transcendental movement, particularly in the work of two great essayists, Ralph Waldo Emerson and Henry David Thoreau; the differences in their writings illustrate the range of the form. Emerson's essays, on such subjects as nature, self-reliance, and compensation, set forth his philosophy in a style notable for its tense and stimulating sentences. Thoreau's *Walden* (1845) is a masterpiece of the narrative essay and has had many imitators.

Among other American essayists widely known outside their own country are Edgar Allan Poe (for his essays on his theory of poetic composition), Washington Irving, and James Russell Lowell to name only a few. Among twentieth century essayists special mention may be made of Clarence Day, James Thurber, the notable philosophic essayist George Santayana, Agnes Repplier, Christopher Morley, and E. B. White.

The
Twentieth
Century

The essay, like other literary forms, has shown an increasing tendency to adapt itself to popular taste over the present century. The rapid growth of mass media (press, radio, television, movies), together with the extension of public education and an unprecedented outpouring of information (the "information explosion"), has heightened the appeal of the short informational and persuasive essay. At the same time, popular taste has become more standardized.

The informational essay, taking its subject matter from a wide range of topics, including popular psychology, sociology, politics, science, and the arts, appears in the format of editorials, political columns, reviews, critiques, articles, and features.

The focus upon controversial issues, to a large extent, plays upon the public's apparent need for controversial stimulation. Quite often, such issues are presented from an emotional (or even sensationalistic) slant; and the reasoned, logical, or reflective examination is given scant coverage. The emphasis is toward speed, conciseness, and brevity. We witness, in consequence, the spread of *journalese*, the superficial treatment of profound and far-reaching issues, and, most dangerously, the growth of slovenliness and inaccuracy in the use of the English language. For an interesting discussion of language decline see George Orwell's essay, "Politics and the English Language" in *Shooting an Elephant* (Secker and Warbury, 1950).

The process of language decline can, however, become a reversible process. Bad habits are spread by imitation, and these *can be avoided by a willingness to learn from good models*. This is particularly true of the essay. Literary criticism and clear thinking are complementary processes, and this is convincingly demonstrated by a study of the essay over the last three centuries.

In addition to this, there is an important relationship between journalism and the essay. The remarkable development of English prose of all kinds in the eighteenth century owes much to the spread of popular journalism. In England, nearly a score of newspapers were in publication during the first decade, along with countless argumentative tracts and pamphlets. This promotes a healthy democracy.

In the late nineteenth and early twentieth centuries, the most popular kind of *criticism* (both journalistic and academic) took the form of chatty, impressionistic essays, in which the critics talked about the *effect* a particular work had on them, threw in remarks about the author's life and times, and in general moved among autobiography, biography, rhapsody, and generalization.

Historical
Influences
on the
Essay

In our approach to the essay, therefore, we would do well to keep in mind three major influences acting upon the present situation:

1. The modern essay inherits a tradition of literary, social, and political criticism developed over three centuries.
2. The rapid spread of literacy in the present century has not necessarily been accompanied by a corresponding increase in the development of clear thinking and logical reasoning. Good models of the essay, therefore, displaying clear and logical thought, remain an essential requirement for the modern essay writer who seeks clarity of expression and strives for excellence.
3. The essay (despite the fact that writing now has *to share* with various audio and video systems the privilege of organizing thought, polishing expression, and preserving and transmitting data) still offers a most effective and convenient means of *organizing and expressing thought, presenting opinions, and transmitting data*.

SUGGESTED
READINGS

Every good essayist is both a competent writer and a perceptive observer; and the study of a variety of essays will help you to recognize that *almost any experience, real or imaginary, can provide material for writing.*

You are strongly urged, therefore, to read four of the following essays, choosing one essay from each of the literary periods (the sixteenth century to the present).

The essays illustrate how writers observe, reflect on their observations, select elements which are interesting to them, and then find the kind of language that will record the glimpse of life that they feel worth preserving.

You will find most of the following essays in essay collections and anthologies in larger public libraries. You might wish to read several for your own interest.

1500 to 1700

Michel de Montaigne
Francis Bacon

"To the Reader"
"Of Marriage and Single Life"

1700 to 1800

Joseph Addison
Richard Steele
Samuel Johnson

"The Head-dress"
"The Editor's Troubles"
"The Uncertainty of Friendship"

1800 to 1900

William Hazlitt
Charles Lamb
Henry David Thoreau
Mark Twain

"On the Ignorance of the Learned"
"Mrs. Battle's Opinions on Whist"
"On the Duty of Civil Disobedience"
An excerpt from "Autobiography"

1900 to present

Hilaire Belloc
Theodore Dreiser
Bruce Hutchison
Hugh MacLennan
Virginia Woolf
George Orwell

"On Poverty"
"On Being Poor"
"The Canadian Personality"
"The Shadow of Captain Bligh"
"Middlebrow"
"Shooting an Elephant"
"Politics and the English Language"

PURPOSES OF
THE ESSAY

Let us now turn to several essays in *The Active Stylist* to find out more about what an essay is and what it sets out to accomplish. We will select essays representing the four basic types of nonfiction prose: **exposition**, **narration**, **description**, and **argumentation**. Note that these four basic types of nonfiction prose usually appear in combinations. We will also include a humorous essay.

Exposition:
Writing to
Explain

In a literary context, **exposition** refers to the provision of essential data — the **who-what-why-where** of a story. The expository essay provides information, explains, **exposes the facts**.

READ

Read the following essay on page 276 of *The Active Stylist*: "Harlem is Nowhere," by Ralph Ellison. Notice, as you read this essay, that the writer is not using only **descriptive data** (the streets of Harlem, the Lafargue Clinic, the surreal fantasies acted out on the streets by the black inhabitants), but he is also stating some **general opinions**, **expressing concerns**, and **making some assertions**. Take careful note of those techniques as you read, as the questions which follow the illustration are directed towards uncovering and identifying them.



EXERCISE 1

This symbol indicates that on the pages at the end of the lesson.

Suggested Answers are provided for all or some of the questions in this exercise. Correct your own work. Use a pencil or a different-colored pen for marking your own answers.

1. Ellison begins his essay in the form of an investigation of a clinic. What is the **function** of this clinic? Explain why Ellison considers it to be so important and necessary.

2. We notice that Ellison indicates — quite clearly — what **particular character** of Harlem he is going to explore. What is this character?

3. Why is he focusing upon **this** aspect of Harlem rather than its social or economic character?

4. What is Ellison's **major purpose** in writing this essay?

EXERCISE 2



Ellison, like a dramatist, sets a *scene* for his essay. He uses a *direct* and *tense style*: he does not waste words and comes directly to the point. "To live in Harlem is to dwell in the very bowels of the city." Notice how this style sets the *mood* or *atmosphere* of the essay, and notice also how this *mood* relates directly to the blacks' psychological condition.

- (1) *Quote* a *short vivid description* from the essay (it can be a phrase or a sentence).

- (2) What kind of *mood* does the description that you quoted in (1) above bring to mind?

- (3) How does this *mood* relate to the blacks' condition? Explain what it tells us about black life in Harlem.

EXERCISE 3



We have seen how Ellison, in the *introduction* to his essay, has indicated *his method* and established the *setting* and *mood*. Now we come to his opinions or *major assertions* concerning the blacks.

We can attempt to define the major assertion, opinion, or *central insight*: that which explains the greatest number of elements in the essay and *relates them to each other*.

Your ability to state this is a test of your *understanding* of an essay. This is the basic departure point for the analysis of an essay.

Below are listed several statements taken from the text of Ellison's essay. *Underline* the *one* which most accurately conveys Ellison's major concern or assertion.

- (1) Historically, American Negroes are caught in a vast process of change....
- (2) The most surreal fantasies are acted out upon the streets of Harlem....
- (3) Harlem is the scene and symbol of the Negro's perpetual alienation in the land of his birth.
- (4) ...Negro Americans are in desperate search for an identity.

EXERCISE 4

Ralph Ellison has attempted to *explain* (or *reveal*) to us the situation of the blacks living in Harlem — particularly from the psychological aspect. How do we measure the *effectiveness* of his essay? Would this relate to an *increase* in our understanding of the *black condition in Harlem*?

Consider the following two questions, and indicate your response to these questions, bearing in mind that *yes* or *no responses alone are not sufficient*; you must give *reasons* for your response, and *cite evidence from the essay* to support your response.

- (1) Have you, as the reader, gained a clearer understanding of the topic of Ellison's essay?
- (2) Have Ellison's opinions (or assertions) challenged some of *your* attitudes, beliefs, or opinions — have they caused you to reassess (or re-evaluate) your opinions?

Indicate your response on the next page, giving *reasons* for this response.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

The **narrative** essay gives an account of an action or a series of actions, and the **descriptive** essay portrays a person; a place; an object; or a combination of persons, places, or objects. You will notice, of course, how these two types will overlap or combine since the four basic types usually appear in combinations. Thus, narration may have a strong element of description in it; description may incorporate narrative sections.



Read "Once More to the Lake" by E. B. White on page 18 of *The Active Stylist*. As you read the essay, note the *narrative* and *descriptive* parts. You should also think about what the writer is *expressing* as an opinion, an assertion, or a *central insight*.

EXERCISE 5



- (1) *Quote* a short example of *narrative* prose from this essay. (One or two sentences are sufficient.)

- (2) *Quote* a short example of *descriptive* prose from White's essay.

- (3) Indicate the *overall purpose* of White's essay. Is the essay primarily narrative or primarily descriptive? Explain your answer.



Read "The Calgary Stampede" by Jack Ludwig on page 111 of *The Active Stylist*. Keep in mind that, at its simplest, the essay is a piece of prose in which authors attempt to express what they have thought about any subject that has interested them. Here, the Stampede has attracted Jack Ludwig's interest. Many of us, whether from within or outside the province of Alberta, are not only familiar with the Stampede; but we have also experienced its excitement, colour, movement, and climactic contests. Has our *experience* been similar to Ludwig's?

EXERCISE 6

- (1) Ludwig not only **describes** the Stampede; he **reveals his attitude** towards it. Does Ludwig's overall attitude toward the Stampede seem to you to be **favourable**, **unfavourable**, or simply **neutral**? Point out several places in the essay that support your opinion.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (2) What is unusual, in a narrative sense, about the beginning of Ludwig's essay?

- (3) A good essayist will keep the audience clearly in mind, particularly in the prewriting or planning stage. Words will be chosen to reinforce a skilful placement of ideas. **Figurative language** (the use of figures of speech: metaphor, simile, personification) will be used to **convey meaning** and **heighten effect**. **Adjectives** and even **verbs** can be used for this purpose.

Give **five** examples of the **vivid** and **unusual verbs** and **adjectives** that contribute to the scene that Ludwig describes in his opening paragraph.

Thesis

Often there is confusion distinguishing between the terms **subject** and **topic**, particularly among students who have been away from the formal study of literature for any length of time.

A **subject** or a **topic** is what is being written about; a **thesis** is a proposition about a subject which governs what a writer says about it. For example, a subject such as "Television" could have any number of **theses**:

Television tends to stunt the creative and imaginative powers.

Television has proved to be a better political tool than writing.

Television often presents a false (or illusory) impression of life.

A thesis need **not** be openly **argumentative**: Television is relaxing.

A writer will almost always state the thesis in some way, usually near either the beginning or the end of an essay — often in both places. In some essays, the thesis is not stated directly. We have to discover it through our exploration of the general impression and ideas suggested throughout the essay.

[illegible]

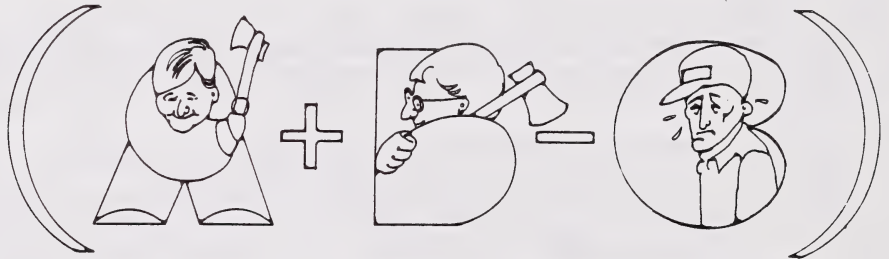
Humour:
Writing to
Amuse

The humorous essay is essentially the *personal* essay; it may be written about any *informal subject* according to the whim or fancy of the author. It is chatty, leisurely, comparatively brief, and emphasizes personal reaction to things and people. It is *not serious in tone* and is *written primarily for entertainment*. *It should be read for sheer enjoyment*. The style (particularly the tone) is usually more important than the content to the success of the essay. We include it here to offer a little light relief from the more serious tone of the three essays you have read and studied so far.

We would stress here that enjoyment can and does facilitate learning. Many students enjoy the light, humorous essays of Thurber, Leacock, Nicols, and Benchley. They will eventually appreciate that humorous writing works effectively only when writers carefully control what they have to say.



Read "A, B, and C" by Stephen Leacock on page 314 of *The Active Stylist*. Note how Leacock has managed to create humour by personifying particular concepts.



Style Makes
the Essay

The general term *style* is used to indicate the manner in which something is said or done. Carl Van Doren, in his essay "A Note on the Essay," has said, "What matters is the manner. If he (the essayist) has good matter, he *may* write a good essay; if he has a good manner he probably *will* write a good essay." Van Doren is emphasizing the importance of style in an essay. Some people may travel to enchanting places and tour the world; yet if they were to write an essay describing their adventures, their writing might be dull and pompous. Other people may take a short excursion into the country, and then write lively, amusing accounts of their experiences. The latter writers have something to say, and they know how to say it.

As you read the various essays in this course, you will become aware of each author's style. You will note that each writer's *style* is the composite of an overall effect. It is an effect determined by the interplay of *sentence structure, sentence length, word choice (diction), vocabulary, figures of speech, rhythm, tone*, and many other elements.

Let us investigate several of the more important aspects of style. We will make reference to an essay you have read, "A, B, and C: The Human Element in Mathematics" by Stephen Leacock, to clarify these aspects as we proceed. Remember, the term *style* is used to indicate *how* a thing is said as distinguished from *what* is said. We are focusing here, in other words, upon the *manner* rather than upon the *matter* or *content*.

Diction

Diction (or *word choice*) is an important aspect of style. Writers' ideas are expressed clearly and effectively by their choice of words which represent precisely what they wish to say. Word choice, of course, will relate to the *topic* and the writer's *attitude* towards the topic and the writer's *audience*.

In this humorous essay, Leacock takes the three famous mathematical symbols, non-human things, or abstractions, A, B, and C, and humanizes or personifies them. These characters (with whom students of mathematics are well acquainted) are caricatured through *exaggeration*, *overstatement*, and *understatement*.

Note how Leacock chooses descriptive words which not only give us impressions of the three characters' physiques (which relates to the work they are constantly doing), but gives us a picture of their *dispositions* and *characters*:



A is a "full-blooded *blustering* fellow, of *energetic temperament*, *hot-headed* and *strong-willed*."



B is "quiet, *easy-going*, afraid of A and bullied by him, but very gentle and brotherly to little C, the weakling."



Poor old C is an "*undersized, frail* man, with a *plaintive face*." We learn that "constant walking, digging, and pumping has broken his health and *ruined his nervous system*."

Note that Leacock's approach, though generally *informal*, gives us a clear impression of the three characters.

Tone

Tone or the writer's *attitude* towards the *audience* and *topic* is another important aspect of style. Leacock's tone is *light* and *relaxed*, somewhat *playful*, and seasoned with the odd *wry* or *ironic* comment. A, B, and C "revel in motion, when they tire of walking-matches — A rides on horseback, or borrows a bicycle and competes with his weaker-minded associates on foot... whatever they do... A always wins." Notice, too, how Leacock's *conversational* approach adds to the *informality* of the tone.

Figurative
Language
and Sensory
Impressions

Fundamentally, there are *four* kinds of figurative language: *metaphor*, *simile*, *personification*, and *allusion*. Generally, the term *figurative language* refers to metaphoric language (*metaphor* and *simile*).

Leacock makes use of *personification* in his essay. He also employs *overstatement* (*hyperbole*) and *understatement* (*litotes*).

Leacock appeals to our senses — primarily to our *seeing* A, B, and C performing their numerous tasks: riding on horseback, bicycling, digging ditches, racing on locomotives, rowing boats, swimming, pumping water into cisterns, and many more.

We *hear* the last gasps of C ("laboured breathing") as he approaches death, and A watches the flight of C's soul speeding heavenward "with melancholy admiration."

Rhythm
and Types
of Sentences

Finally, writers can vary the pace or flow of their prose by *word choice* and by the use of a *variety of sentence lengths*. Rhythm can also be varied (or changed) by beginning sentences in various ways.

You will note the similarity to poetry here; for rhythm is closely associated with *sound*.

Leacock uses some *simple sentences*:

The occupations of A, B, and C are many and varied.

He is quite in A's power, having lost all his money in bets.

He also uses *compound sentences*:

In the early chapters of the arithmetic, their identity is concealed under the names of John, William, and Henry, and they wrangle over the division of marbles.

Complex sentences are also used in his essay.

The student of arithmetic who has mastered the first four rules of his art, and successfully striven with money sums and fractions, finds himself confronted by an unbroken expanse of questions known as problems.

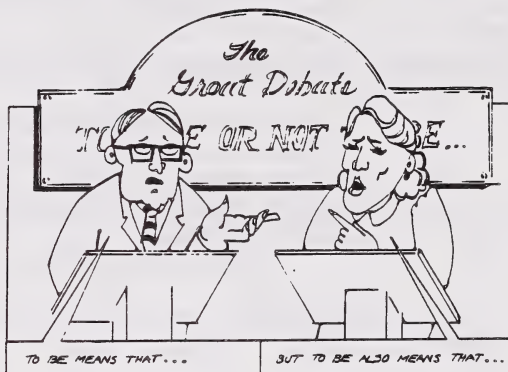
Leacock also uses the occasional *compound-complex sentence*:

On my return I was surprised to no longer find A, B, and C at their accustomed tasks; on inquiry I heard that work in this line was now done by N, M, and O, and that some people were employing for algebraical jobs four foreigners called Alpha, Beta, Gamma, and Delta.

For a short explanation of these four types of sentences, study page 254 of **The Writing Process**.

Argumentation:
Writing to
Persuade

Argument is a special kind of exposition. Like exposition it informs, explains, and reasons. There is, however, a distinctive feature about argumentative writing: it seeks to *influence, persuade, or convince its audience.*



Writers of argumentative (or persuasive) essays, therefore, present us with a course of reasoning in the defence or support of an assertion or proposition called a *thesis*. When you come to write an argumentative essay at the end of Lesson 2, its *thesis* will be your most important consideration.

Let us look at an example of a short argumentative essay and explore its *pattern of organization*, its *thesis*, and its process of reasoning.



Read the student essay, "Abortion: An Appeal to Reason," on page 12 in *The Writing Process*. Take careful note of the position of the basic essay structure (*introduction, body, conclusion*) in the right margin, and the *thesis statement, topic sentence*, and *specific support* in the left margin.

Abortion, the topic of this short essay, is a controversial subject in modern society. Note how the writer adopts a particular stand on this topic; this *stand*, of course, is her *thesis*.

Note how she informs us of this stand in her introduction, and provides us with the *source* of her information. From this source she forms her conclusion. The information she gives in support of her *thesis* we can regard as evidence.

We should note also that the writer cites *factual evidence* — the experiences of her two friends, Sue and Janet. In conclusion, she affirms her thesis statement (the complexity of the issue does not offer definite solutions — "single-minded stands") by stating that each woman "made a decision which seemed right to her."

WRITING THE
INTRODUCTION
AND THE
CONCLUSION

A good introduction and a good conclusion are essential parts of a skilfully written essay.

The
Introduction

The opening paragraph of an essay often serves as an introduction. It may consist of no more than the thesis statement, particularly if the essay is brief. It may include additional elements designed to arouse the reader's interest.



Reread the student essay "Abortion: An Appeal to Reason" on pages 12 and 13 of *The Writing Process*. It possesses all of the five characteristics of a good introduction.

Characteristics
of a Good
Introduction

The five characteristics of a good introduction may be outlined as follows:

1. **The topic is defined:** The abortion issue, its complexity, and the basis of the writer's stand are briefly identified.
2. **The limits of the essay's discussion are set:** The writer's experience with two close friends — one who chose to have the abortion and one who chose not to — is presented.
3. **The tone of the essay is indicated:** A sense of commitment and concern is conveyed. The writer is obviously *not* approaching her topic in a light or frivolous way. The tone is thoughtful, free from sentimentality, and reasonably persuasive. It appeals to reason rather than passing judgement.
4. **The method is developed:** Through her presentation of two individual experiences substantiated by fact, we realize what method the student intends to use.
5. **Interest is aroused:** The reader's interest is aroused through the broad statement which opens the essay, "What I resent most about the current controversy...", and the writer's assertion that there is an unfairness in judging the issue. We want to know if her charge of "unfairness" is reasonable and valid.



Read pages 80 to 82 of *The Writing Process* for further information on writing a good introduction.

The Conclusion

A good conclusion offers readers a way of viewing the composition as a whole. It should, like an introduction, be of suitable length in proportion to the rest of the essay.

It is convenient to confine it to a single paragraph, though a conclusion can still be effective when introduced in the middle of the final paragraph.

Summary is the simplest — and potentially the most effective — means of concluding. If your essay is primarily argumentative, a summary conclusion helps your reader to recall the main points of your position.

Characteristics of a Good Conclusion

Let us refer to two of the essays we have read earlier in this lesson: "Harlem Is Nowhere" (page 276 of *The Active Stylist*) and "The Calgary Stampede" (page 111 of *The Active Stylist*), as we investigate the four characteristics of a good conclusion.

1. The conclusion should relate to the thesis: Ellison has centred his thesis around the function and the purpose of the Lafargue Psychiatric Clinic, and his conclusion (consisting of the last three paragraphs), summarizes the importance of this institution's work among the blacks of Harlem, while, at the same time, reaffirming Ellison's thesis of concern: the alienation and frustrations of the American blacks living in Harlem.

2. The conclusion should refer to the title: Jack Ludwig makes direct reference to his title in his final paragraph:

When the chuckwagon races ended, so, for many, did the Stampede.

(Note the sense of finality here also.)

3. The conclusion should summarize: Both Ellison and Ludwig summarize their particular concerns. Ellison accomplishes this through his reaffirmation of the importance of the work of the Lafargue Clinic and its healing function "in the sickness of the social order." Ludwig accomplishes it through his summary of the scene ("The midway was still open, the casino thrived, the rides went their appointed round, but the rodeo was gone") and his final comment on the Stampede's illusions:

At midnight the coach and horses were only pumpkin and mice — till summer '75.

4. The conclusion should give a sense of finality: Ludwig's conclusion, of course, takes place together with the closing down of the Stampede. Everything is ended "till summer '75." Ellison, as we have seen, leaves us with the knowledge that a "frustrated science" has found its true object: the healing of discordancy and alienation — which will reforge people's will "to endure in a hostile world."



Read pages 126 to 131 of *The Writing Process* for further ideas on writing a good conclusion.



Read "The Sound of..." by Pauline Kael on page 161 of *The Active Stylist*. Note this essayist's pattern of organization and process of reasoning.

EXERCISE 8



- (1) Pauline Kael writes her short essay in the form of a **review**, and at the end of it states that she is angry.

- (a) What main reason does she give for her anger?

- (b) Where else can you find evidence of her anger in the essay — long before she states it explicitly? Quote at least **two** excerpts from the essay to provide evidence.

- (2) What reasons does Kael give to explain the phenomenal "success" of the two movies — their "universal appeal"?

- (3) Kael takes a definite position and makes critical comments on the two movies. At the root of her criticism, however, is a *particular concern* which actually constitutes her essential thesis statement. Can you see it?

Underline the statement below that most accurately reflects Kael's thesis.

The Singing Nun and *The Sound of Music* present an illusory, sentimental, and false picture of life.

The Sound of Music pretends we live in the best of all possible worlds.

All movie-goers seek escape and are perfectly happy with it.

Movies are to make money; that is what they are all about.

People who are gifted give up the effort to say anything significant in the movie industry and make money their main consideration.

The movie phenomenon known as *The Sound of Money* transports us into a world of operetta cheerfulness and calendar art.



- (a) If you have already seen **one** or **both** of these movies, do you **agree** or **disagree** with Kael's assessment? Give **reasons** in support of your answer.

(b) If you have *not* seen *either* movie, write a *short* two- or three-paragraph *review* of a movie or television programme you have recently *enjoyed* and found *meaningful for you*.

"I like it because it was good."

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

(There is more room for your answer on the next page.)



Read the following excerpt from "Man Against Myth" in *Modes of Argument*, by Barrows Dunham; and as you read it, compare its *thesis* with that of Pauline Kael in "The Sound of..."

The greatest of all mass arts is the cinema, and nowhere else does the belief more ardently prevail that entertainment is the goal, not propaganda. "Entertainment" has acquired the power of a Shibboleth. It appears to mean, primarily, escape from tedium or anxiety, from ugliness or defeat. It means, also, the sublimation of frustrated desire, as when the screen exhibits rooms we would like to live in and cannot, men or women we would like to love and cannot. It means, perhaps, the mere holding of attention, by which a few moments can be made to slip by.

Does the cinema teach? Obviously — one may say notoriously — it does. No protestations about "entertainment" can long conceal the fact that movie audiences over a period of years have been absorbing an entire philosophy. They have been learning that no woman over twenty-five can be handsome or attractive, though men can be both to a fairly ancient age; that the feminine landscape should be as visible as possible without being actually seen; that the most interesting people are those who are well dressed, well loved, and acquainted with cabarets.

Above all, they have been learning that there is nothing fundamentally wrong with our society.

EXERCISE 9



- (1) In what way does the *theme* of what is being asserted in Dunham's excerpt parallel Pauline Kael's criticisms of the movie industry in her essay "The Sound of..."?

- (2) What myths (or distortions of reality) does Dunham maintain that the cinema teaches? Give *two* specific examples.

- (3) Give *two* or *more* examples of these distortions of reality from your own television or movie viewing.



Read "What Psychiatry Can and Cannot Do" by Thomas Szasz on page 199 of *The Active Stylist*. Psychiatry is a comparatively modern science. It is, as Thomas Szasz says, "viewed simultaneously with too much reverence and with undue contempt."

EXERCISE 10



- (1) Much of the current confusion about psychiatry stems from the fact that many people identify mental illness with physical illness; many cannot differentiate between medicine and psychiatry. How does Szasz distinguish among "sickness," "illness," and "mental illness"?

- (2) Note how Szasz, to support his theories, uses brief case histories (*factual evidence*) and arranges these in a *sequential order* to build his formally structured argument.

According to sequence, indicate below the *case histories* Szasz brings to our notice, and also briefly indicate the particular psychiatric problem each individual case history represents. The first one is done for you.

- (a) Case History #1: VICTOR CLAUSON

problem: anxiety, loss of control, unhappiness

(b) Case History #2: _____

problem: _____

(c) Case History #3: _____

problem: _____

(d) Case History #4: _____

problem: _____

(e) Case History #5: _____

problem: _____

(f) Case History #6: _____

problem: _____

- (3) In Part IV of his essay, Thomas Szasz *summarizes* his major concerns in the area of psychiatry. This acts as the *conclusion* to his essay.

- (a) What *rhetorical device* does Szasz use in his final sentence? (See page 206 in *The Active Stylist*.)

- (b) *What* gives the *greatest strength* to Szasz's argument?

RHETORIC
AND LOGIC

You will be aware by now that a writer can develop a "special art of persuasion," which consists of manipulative emotive language, colourful figures of speech, and clever slanting — quite *independent* from the actual *strength* of the *argument*.

We should be on our guard here: the fact that writers may argue well if they can make the "literary gift-wrapping" and the "overconfident style" persuasive should not blind us to the fact that rhetorical flourishes can conceal the *logical weakness* of the argument.

It is here that our *critical response* or *critical reading* is of the greatest importance. We must be able to distinguish the *strength* or *logical force* of an argument. To do this effectively, we must go beyond the *rhetoric* (how *well* the writer or speaker is arguing) and consider the *logical* aspect: is a *good argument* being presented? We will give you some practice in developing and applying your skills in critical reading in Lesson 2.

QUESTIONS OR COMMENTS

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SUGGESTED ANSWERS**EXERCISE 1**

1. The clinic provides psychotherapy for the underprivileged. It is the only centre in the city where both blacks and whites may receive extended psychiatric care.

“...it represents an underground extension of democracy.” (The Active Stylist, page 276)
2. Ellison is going to explore the psychological character of Harlem.
3. Much has already been written about the social and economic character. Ellison wants to focus on a character that “**arises from the impact between urban slum conditions and folk sensibilities.**” (The Active Stylist, page 277)
4. His major purpose is to give the reader an idea of the tragic social and psychological conditions of Harlem.

EXERCISE 2

1. This essay contains many examples of colorful, unique, fresh, vigorous descriptions.

Example: “To live in Harlem is to dwell in the very bowels of the city;”
2. A mood is a prevailing attitude or disposition that can range from happy, friendly, joyful, excited to dark, depressive, gloomy, sad.

The quotation in #1 above brings to mind a very depressive mood.
3. A “depressive” mood relates to the prevailing atmosphere depicted in Ellison’s essay. The negro is pictured as being in a very hopeless condition.

EXERCISE 3

You should have underlined the third statement:

Harlem is the scene and symbol of the Negro’s perpetual alienation
in the land of his birth.

1. and 4. are, of course, essentially *related* to the black condition (culture change and the search for identity), but the key concept here is that of *alienation* or *anomie*.

Social instability and personal unrest result from a breakdown of standards and values.

“In Harlem, the reply to the greeting, ‘How are you?’ is very often, ‘Oh, man, I’m nowhere.’”

EXERCISE 4

Will be corrected by your correspondence teacher.

EXERCISE 5

1. Example: "One summer, along about 1904, my father rented a camp on a lake in Maine and took us all there for the month of August."

(Narration gives an account of an action or a series of actions.)

2. Example: "We explored the streams, quietly, where the turtles slid off the sunny logs and dug their way into the soft bottom; and we lay on the town wharf and fed worms to the tame bass."
3. White's essay is written to show the changes and similarities between the author's visits to the lake as a boy and those his son is experiencing now.

EXERCISE 6

- 1., 2., and 3. will be corrected by your correspondence teacher.

EXERCISE 7

Will be corrected by your correspondence teacher.

EXERCISE 8

1. (a) Her anger is directed against commercialization and exploitation. The "shoddy falseness" of *The Singing Nun* and the "luxuriant falseness" of *The Sound of Music* make honest work almost impossible in the movie industry. What angers her most is the fact that the gifted and the talented make money their main consideration.
- (b) There are numerous examples of Kael's sharp criticisms.

second paragraph:

The banks, the studios, the producers will want to give the public what it seems to crave.

"The opium of the audience," Luis Bunuel, the Spanish director, once said, "is conformity."

And nothing is more degrading and ultimately destructive to artists than supplying the narcotic.

third paragraph:

They're the Pavlovs of movie-making: they turn us into dogs that salivate on signal.

fourth paragraph:

Only those...aware of how self-indulgent and cheap and ready-made are the responses we are made to feel.

And we may become even more aware of the way we have been **used** and turned into emotional and aesthetic imbeciles when we hear ourselves humming those sickly, goody-goody songs.

Sixth paragraph:

It's the big lie, the sugarcoated lie that people seem to want to eat.

seventh paragraph:

Why not just send the director, Robert Wise, a wire: "You win, I give up," or, rather, "We both lose, we all lose."

2. A universal appeal is made to "the easiest and perhaps the most primitive kind of emotion that we are made to feel."

This emotion is sympathy, pity, which borders on the maudlin and the sentimental.

3. People who are gifted give up the effort to say anything significant in the movie industry and make money their main consideration.
4. Will be corrected by your correspondence teacher.

EXERCISE 9

1. Both Dunham and Kael are pointing to the illusory and escapist nature of the cinema industry. A totally false picture of reality is given. For Kael, this is one "big lie, the sugarcoated lie that people seem to want to eat."

For Dunham, the commercialized cinema promotes propaganda and false images. Audiences sublimate "frustrated desire" and learn that there is "nothing fundamentally wrong with our society." Kael's audiences are transported into a "world of operetta cheerfulness and calendar art." Both writers maintain that the cinema distorts reality.

2. You should have given two of the following examples:

"...no woman over twenty-five can be handsome or attractive,"

"...the most interesting people are those who are well dressed, well loved,"

"...the feminine landscape should be as visible as possible without being actually seen;"

"...there is nothing fundamentally wrong with our society."

3. (i) On *The Cosby Show* we see that no matter how difficult the family problem, it can be solved in a happy manner within half-an-hour.
- (ii) Rich people on *Dynasty* can solve all of their problems with the use of money.

- (1) The physician, by curing diseases and sicknesses, benefits *both* the patient and society.

EXERCISE 10

The psychiatrist, who cures a neurosis or mental break down, cannot necessarily make the same claim. Often, in mental illness, we find the individuals in conflict with those about them - family, friends, employer, perhaps their whole society. Is the psychiatrist expected to help the individual - or society? If the interests of the two conflict, the psychiatrist can help one only by harming the other.

- (2) (b) Case History II: Rachel Abelson
problem: mentally incompetent to manage her affairs
- (c) Case History III: Tim Kelleher
problem: "senile psychosis"
- (d) Case History IV: Mrs. Anna Tarranti
problem: depression, exhaustion, sleeplessness, diagnosed as a "post-partum depression"
- (e) Case History V: Emily Silverman
problem: "depression", loneliness
- (f) Case History VI: Joe Skulski
problem: mental instability (unfit to stand trial)
3. (a) He makes use of the rhetorical question.
- (b) Szasz makes the case histories his greatest support.

English 30 Questionnaire - Please submit this completed questionnaire with your first lesson.

END OF LESSON ONE

ENGLISH 30 QUESTIONNAIRE

1. Name: _____ File # _____
Address: _____ Course: _____
City, Town: _____ Birth Date: _____
Postal Code: _____ Telephone # _____

2. Give details of the three most recent English courses you completed.

Grade level	Year	Course and where taken	Final mark
-------------	------	------------------------	------------

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

3. Are you employed? If so, please describe briefly the kind of work you do.

4. If you are presently attending a school, GIVE THE NAME OF THE SCHOOL.

5. Describe any unusual circumstances such as physical handicaps, health, family or work situations that may affect regular submission of lessons.

6. What are your plans after completing this course?

7. What dictionary and handbook do you plan to use this year?

PLEASE SUBMIT THIS QUESTIONNAIRE WITH YOUR FIRST LESSON.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE ESSAY: DEVELOPING A VALID OPINION

DEVELOPING
A CRITICAL
RESPONSE

Opinion

Webster's New Collegiate Dictionary (9th edition) defines *opinion* as "belief stronger than impression, less strong than positive knowledge."

The American College Dictionary calls it "what is thought on any matter or subject; judgement or belief resting on grounds insufficient to produce certainty."

In our approach to the essay (whether writing one ourselves or critically evaluating the work of others), we should be particularly aware of the dangers of *hasty judgements*. This is especially important with regard to persuasive or argumentative pieces of writing.

Judgements

Judgements come to us very easily. We react constantly to things we do and see others do, things we hear, things we read. How can we know that we are reacting intelligently?



A first step is to be aware of the difference between *statements of fact* and *statements of opinion*. In fact, one of the basic skills in critical reading is the ability to *distinguish* between *fact* and *opinion*.

FACT AND
OPINION:
INFORMAL
CHECKSFact
Statements

A *fact statement* is not necessarily a true statement. The point is that it can be proved either true or false.

Examples:

A kilometre equals 1 000 metres.
(a fact statement which can be proven to be true)

A kilometre equals 100 metres.
(a fact statement which can be proven to be false)

This room is approximately 5 metres wide.
(a fact statement which can be proven to be either true or false)

These are fact statements because they can be checked according to *standards* which are recognized and accepted. *Fact*, in other words, is *verifiable information* that *accurately represents reality*.

Opinion
Statements

Opinion statements, however, cannot be tested or proven in this way. They simply reflect the *personal feelings, bias or judgements* of the person expressing them.

Examples:

"I think the Oilers are the greatest hockey team ever."

"Bob's Drive Inn has the best hamburgers in town."

"Most high school students dabble in drugs at some time or other."

Statements like these cannot be proven definitely right or wrong. What *criteria* are we going to use to assess "the *greatest* hockey team ever."

Who can say what the "*best* hamburger" is? It depends on what you like.

How can we *prove* that high school students "*dabble* in drugs"? What evidence can we produce to support the claim that *most* students do this? To what extent is the *dabbling* in drugs?

Thus, the above three statements are neither right nor wrong: they cannot be proven. *Tastes, values, and opinions* cannot be tested in the same way that *facts* can be checked and proven either true or false.

We should be especially aware that quite often opinion statements are dressed up as facts.

The following statements illustrate *opinion* statements dressed up as facts.

Most people are against cruise missile testing in Canada.

Most people are in favour of cruise missile testing in Canada.

There is no doubt that she is the best teacher in the school.

Psychologists maintain that everyone seeks power.

They (**Who** are "**they**"?) say that the Soviet Union is definitely intent upon starting a war with the West.

It is an unarguable fact that UFO's exist.

Did you spot the biased opinion lurking beneath the guise of fact? Watch out for this type of opinion when you offer critical evaluations of argumentative or persuasive writing. Take care that you avoid them in *your* writing.

FINDING THE CLUES



There are some clues which help you tell whether an essay presents facts or opinions. These clues will sharpen your awareness of personal bias, judgement or the subtle shades of prejudice.

Selections of opinion usually have phrases in them such as "it is said," "the theory is," "I think," "they believed," "it is my opinion," "Mr. So-and-so claims that," "it is generally agreed," "as one man put it," and so on. When you find such phrases, do *not* accept the information as *factual*. Prose selections, articles, and letters presenting opinions can be stimulating and cleverly argued; and it is good to know what other people are *thinking* about controversial topics. *But keep in mind that these opinions do not necessarily represent facts.*

EXERCISE 1



Don't
forget to
use the
SUGGESTED
ANSWERS

to correct
your work.

Use a pencil
or a
different-
colored pen
for marking
your own
answers.

Now here's your chance to get a little practice in distinguishing *fact* from *opinion*. The following excerpts have been selected from newspaper reports, articles, readers' letters, and pamphlets.

Indicate, to the left of each excerpt, your evaluation of the selection as being either *fact* or *opinion*. Below the excerpt, *give at least one reason for your decision.*

(1)

The federal government tied their contributions into a growth in the GNP (gross national product) and they flattened the GNP with a recession. Their participation declined and the provinces were left holding the bag.

reasons:

- _____ (2) The good ship **Britannia**, a Royal Yacht entering service in 1954 at a building cost of £2.25 million, has cost the taxpayers of Britain over £12 million to date. Annual running costs of this vessel escalated to over £750,000 in the 1970's. Over a five year period (1961-1966), the **Britannia** was in service for 337 days - an average of sixty-seven days a year. Refits for this costly yacht have ranged from £355,000 to £1.75 million.

reasons:

- _____ (3) Researchers estimate that one in five Canadians suffers a major depression at some point in his or her life and that unemployment heightens the risks.

reasons:

- _____ (4) Canada recorded its highest current-account deficit ever - \$6.6 billion on a balance-of-payments basis - up from \$1.9 billion in 1980.

Statscan said the size of the deficit was mainly the result of dividend and interest outflows associated with the repatriation of foreign-controlled businesses.

reasons:

- _____ (5) Military sales to the United States take place under the Canada/U.S. Defence Production Sharing Arrangements and the Defence Development Sharing Arrangements (DPSA/DDSA). Under the DPSA (begun in 1959), Canadian industry is given equal opportunity to compete with U.S. industry for U.S. defence contracts. The United States undertakes the design, development and production of major weapons systems, while Canada concentrates on the development and production of certain components for these systems. The Canadian Armed Forces then buy the U.S.-built weapons systems "off-the-shelf," and a 1963 adjustment to the DPSA provides that a "rough balance" be maintained in this Canada/U.S. military trade. In other words, the more Canada buys from the U.S., the more it is likely to sell.

reasons:

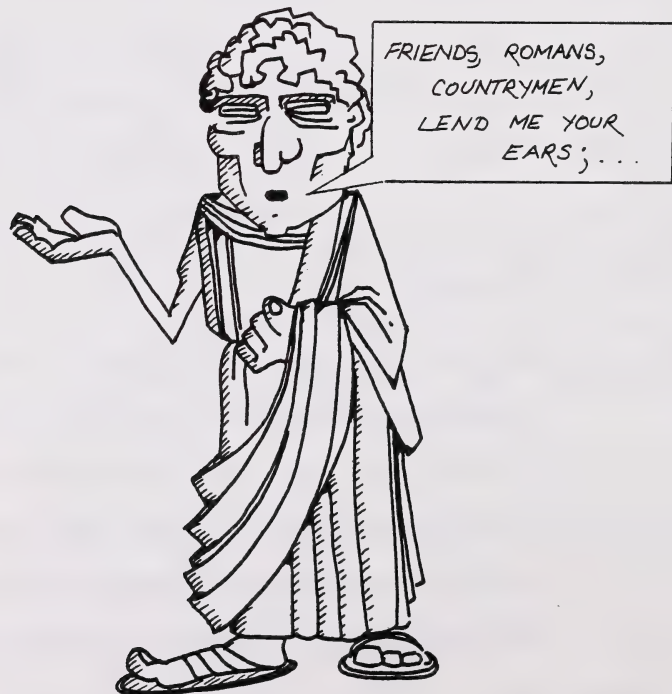
- _____ (6) Yesterday's figures show that from the third quarter to the fourth, gross national product - a measure of goods and services produced - fell by 2.1 per cent in annual terms, once inflation and seasonal fluctuations were taken into account. That was somewhat better than the 3.6 per cent decline in real GNP registered from the second quarter to the third.

reasons:

- (7) "Joining a political party," he said, "is like joining a church. It means a **degree** of commitment. You owe it to your leader to play according to certain rules. But you don't have to become an intellectual slave."

reasons:

Fact and opinion will often appear together. The skilful essayist, mindful of the audience for whom the essay is being written, uses facts judiciously and does not rule out the effectiveness of emotional appeal. Leaps of imaginative insight and passionate feelings are powerful, persuasive forces. One of the most famous persuasive orations, for example, is Mark Antony's funeral speech in Shakespeare's play *Julius Caesar*.



EXERCISE 2



The following extracts do *not* cite *specific* facts, but include *generalizations*, some of which could be *verifiable in fact*. Read each carefully. *Keep in mind that opinions do not necessarily represent facts*. Indicate whether each statement below is *verifiable* or merely a *reflection of personal bias or judgement*. *Below each statement, give reasons for your choice* by writing *verifiable* or *not verifiable* in the blank to the left of each statement.

- _____ (1) One out of four nations is presently at war either with its own citizenry or with neighbouring states.

reasons:

- _____ (2) The nuclear powers, locked in a struggle for domination with their suicidal policies, hold the whole world hostage in a game of nuclear brinkmanship.

reasons:

- _____ (3) Half the world's population is relegated to a life of poverty, lacking even safe drinking water; while current world military expenditures exceed 700 billion dollars.

reasons:

- _____ (4) We are witness to an erosion of democracy and democratic principles as the political, social, and economic lives of more and more nations fall under military control.

reasons:

GENUINE OPINION

How do we recognize *valid opinion*? It requires effort, and it requires practice. It is difficult to set our feelings aside, argue objectively, weigh the truth of every statement, and draw upon acceptable evidence for proof. But it proves to be an invaluable skill: we are less likely to be manipulated by propaganda techniques and by persuasive argument.

Randolph Bourne differentiates between *genuine* (or *valid*) *opinion* and *articulate emotion* in his essay "What Is Opinion?" Bourne characterizes *genuine opinion* as neither "cold, logical judgement nor a rational feeling." He sees it as a scientific hypothesis "to be tested and revised as experience widens." It is based on truth "just short of proof." It is certain, holds conviction "until new light alters it," and it "invites criticism."

Won't Any
Answer
Do?



Teachers are sometimes asked this question concerning answers that require student opinions: "Won't *any* answer do, since it is our opinion and we are being asked for our opinion?"

The answer is rightly your opinion, but *not all reasons for opinions may be as valid as someone else's*. Opinions can be judged for validity, as can factual statements. In judging opinions we look for a *logical basis in fact*; and, in the case of argument, we look for the acceptability of its grounds and the acceptability of the conclusion.

Media
Opinion

Let us look now at two examples of opinion selected from the media. We will judge them for their validity. Are the writers' conclusions justified by the evidence presented?

We will work through the first one together. Remember, we are attempting to distinguish between *genuine opinion* and *articulate emotion*.



Read the following letter taken from "Readers' Letters," *The Edmonton Journal*, carefully, taking careful note of the *main argument* presented.

MAKE WAY

We Canadians are to blame for the plight of the young unemployed today.

There are literally thousands of full-time and part-time jobs which untrained youth could easily handle across Canada.

There are hundreds of thousands of women of middle age and older, many of them past retirement age who are holding down jobs which they don't need. Many of them have husbands who are well off with paid-up mortgages, two cars and all the accessories for the good life.

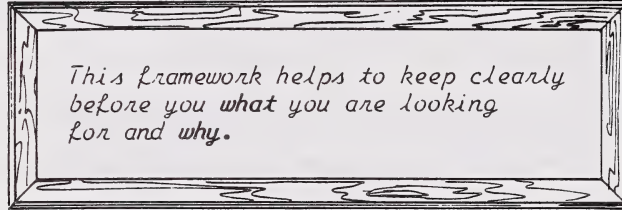
In southern Ontario I talked to market gardeners who worked at their gardening during the day and worked in the local canning plants at night thereby taking the jobs from young people.

These people don't care a hoot for the unemployed youth as long as they can hold down a job which needs no special training and affords them all the luxuries to which they have been accustomed.

There is no law to prohibit these people from working till they are a hundred as long as they can do the job but is it fair to the youth of the country? No young person need be unemployed today if we the elderly would let go of the jobs which we don't need and give the youth a break.

FRAMEWORK
FOR
ANALYSIS

An analysis of the letter "Make Way" follows. Use the framework that was used for this analysis as a model for your evaluation in EXERCISE 3.

Media
Opinion

We are asked to accept the argument that

The elderly in Canada are holding down jobs which they do not need, and are, consequently, depriving young people of employment.

The logical error in the above is the error of *false cause* (see page 153 in *The Writing Process*). This occurs when statements suggest that events are *causally connected* when in fact no such connection may exist.

Because these two situations happen at the same time (the elderly's holding down jobs and the rise of youth unemployment), it is maintained that the one *causes* the other. There may be no causal connection whatsoever between the two situations.

General
Statements

The letter also contains many general statements (in fact, generalizations form the main portion of the so-called evidence):

There are literally thousands of full-time and part-time jobs which untrained youth could easily handle across Canada.

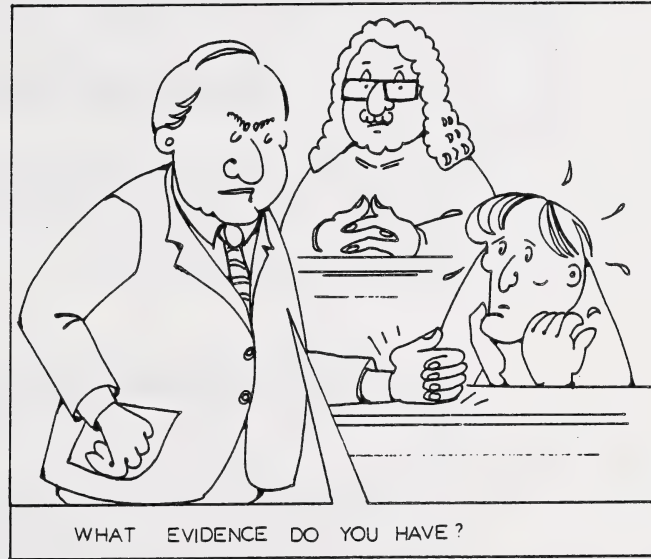
There are hundreds of thousands of women ...holding down jobs that they don't need.

Many of them have husbands who are well off....

These people don't care a hoot for the unemployed youth....

Evidence

No factual evidence is presented. The only attempt is the vague mention of "market gardeners in southern Ontario." There are absolutely no statistical (or verifiable) references made.



The argument is entirely a reflection of personal bias. (You could say there are strong traces of prejudice in it, too!) No factual evidence is presented; neither is any authoritative opinion presented which could be verified.

Notice the wild assumptions given concerning the elderly's *needs* and *motives*. These are used to add strength to the rather weak deductive argument. (Note how the argument *begins* with its conclusion.)

People have needs other than the material or monetary when they go to work. The elderly need to feel that they are still useful members of society. Youth unemployment, too, is tied in with fluctuation of markets, national and international, economic recession, the arrival of new technologies, military expenditure, and numerous other factors. The writer makes no mention of these.

Our judgement must be, therefore, that this is an example of articulate emotion.

EXERCISE 3

Now it's your turn. Read the following example; and using the framework given above, evaluate it as being an example of either *valid opinion* or *articulate emotion*. Ensure that you *clearly extract the main argument first*.

Sunday hopes baseless

I take exception to your editorial of Nov. 18, "The Sunday Shuffle," because you promote Sunday retailing for no other reason than greed; the hope that it will allow you to sell more advertising.

It's the same greed that has prompted retailers to open Sunday because they, as well, cannot compete in the six days allowed by law.

You credit proponents of Sunday shopping as pointing out the economic benefits of seven-day-a-week shopping yet you fail to give credit to the business community who oppose it based on the economic liabilities. We do not just serve up rhetoric about the damage that will be done to our quality of life and that of our employees. We have (you just failed to listen and report it) stated that if all retailers open seven days a week to share the same consumer dollars presently spent in six days then we have only added one day's expense which the consumer pays in the price of goods. Employment is not created, because the retailer will only shift present staff to cover Sunday hours.

The press gains because the retailer will advertise to attract consumers on Sunday. It's called greed and it's unfortunate that *The Journal* feels no other obligation to its readers and our society than to promote something that in the end neither benefits consumers nor enhances our economy.

("Readers' Letters," *The Edmonton Journal*)

(a) *MAIN ARGUMENT:*

(b) *GENERAL STATEMENTS* (Give *two.*):

(c) *EVIDENCE:*

- (d) **CONCLUSION** (Indicate whether the letter is *articulate emotion* or *genuine opinion*. Give your *reasons*.):

METHODS OF DEVELOPMENT

Effective writers use developmental methods that suit their *purpose*, *subject*, and *audience*. Essayists usually select one method as their overall approach to their composition and then strengthen it with other methods as they become needed.



Read the student essay "Fuelling the Flames," on page 84 of *The Writing Process*. Note how the writer of this essay uses a method of development that emphasizes a *process* because he is *explaining how to do something*. Note, too, that *narration* is used to capture his audience's attention; *illustrations*, *details*, and *examples* provide an accurate description; and the essay concludes with a brief *causal analysis* - which *restates the process*.



Now let us work through some exercises which will *illustrate* and help you to understand the developmental methods as set out on page 86 of *The Writing Process*. Read these carefully, taking particular note of each method's *function*. Some you will know already; the others will be made clearer to you as you understand their function in the exercises which follow. Make certain that you *read the notes accompanying each method as you proceed*.

EXERCISE 4



The developmental method demonstrated in this exercise is *illustrations/details/examples*.

Read the paragraph beginning "Horseback riding ..." at the top of page 88 of *The Writing Process*. List four *specific* details that make the paragraph believable.

EXERCISE 5



The developmental method demonstrated in this exercise is *description*.

Read the paragraph beginning "The most striking characteristic of ..." on page 89 of *The Writing Process* then answer the following questions.

- (1) List *three visual details* that the writer provides.

- (2) What *purpose* do these visual details serve?

EXERCISE 6



The developmental method demonstrated in this exercise is *narration*.

Read the paragraph beginning "That autumn ..." on page 92 of *The Writing Process* then answer the following questions.

- (1) To which *senses* does the paragraph appeal?

- (2) Could the paragraph be more effective if other senses were employed? Explain your answer.

EXERCISE 7



The developmental method demonstrated in this exercise is *comparison/contrast*.

Read the essay "The Alger-Finley Providence" on pages 95 and 96 of *The Writing Process*. Then answer the following questions.

- (1) What *comparison* between Alger and Finley is introduced in the *first paragraph*?

- (2) What *contrast* between Alger and Finley is introduced in the *first paragraph*?

EXERCISE 8



The developmental method demonstrated in this exercise is *analogy*.

By employing *analogy*, you offer your reader a means of understanding subjects or processes. Analogy, in effect, is *comparison*. Read the following excerpt from a short article selected from the *Edmonton Examiner* of March 12, 1984. Then answer the questions that follow it.

Commercial Logic

Everyone complains about commercials, but if we didn't have them we'd all be sorry.

For one thing, if there were no commercials, there'd be nothing on the radio or on television except dead air or test patterns. Worse still, think how many washed-up celebrities and obnoxious people would be out walking the streets instead of making big money doing commercials.

If you study commercials carefully, you realize that ninety per cent of all commercials fall into four major categories.

The first type of commercial is based on the Gestapo school of advertising. The theory behind Gestapo advertising is that if you harass someone long enough and hard enough, sooner or later their resistance will break down and they'll buy your product.

The most common type of Gestapo commercial is the kind where someone (the more obnoxious the better) jabs his finger at you and yells about how you only have six hours or one more week to get in on the greatest savings you've ever seen.

Gestapo advertising is highly effective, although the people who appear in the commercials generally have a shorter than average life span. And Gestapo advertising is only effective with some products, like cars, stereos and furniture. It isn't terribly effective with products like shoe polish or toilet paper.

(by Pius Rolheiser)

- (1) What *major analogy* is the writer making about the first type of commercials?

- (2) An analogy creates an impression or an effect in the mind of the reader. What particular *impression* is formed by the analogy in the article?

- (3) What gives you a strong clue here that Rolheiser has structured his entire article around the *illustration/detail/example* method of development?

EXERCISE 9



The developmental method demonstrated in this exercise is *definition*.

Read the notes on page 100 of *The Writing Process*. Then read the paragraph beginning "A dream is a subconscious depiction ..." on page 101 of *The Writing Process*.

- (1) Identify the *term*, *class* and *differentia* in the paragraph.

(a) *term*: _____

(b) *class*: _____

(c) *differentia*: _____

- (2) What *method of development* has been combined with the definition?

EXERCISE 10



The method of development demonstrated in this exercise is *process*.

Read the paragraph beginning "By constructing some simple, inexpensive pieces ..." on page 106 of *The Writing Process*.

How are the smaller steps in this essay subordinated to the main steps? Support your answer with specific reference to the essay.

EXERCISE 11



Causal analysis is a method of development that reveals and discusses *cause-effect relationship*. It is a method often adopted in the presentation of an argument. We should always be on our guard against the logical error of *False Cause*. (See the letter entitled "Make Way" on page 9 of this lesson.)

Read the paragraph discussing tornadoes on page 109 in *The Writing Process*.

- (1) Identify the *cause-effect relationship* given in the topic sentence.

- (2) Indicate what *type of cause* the paragraph uses. Support your answer with specific references to the paragraph.

EXERCISE 12

A *generalization* is a statement concerning or applied to a *set* of things, ideas, or instances. You have already encountered these in the various essays you have read so far in *The Active Stylist*.

Thomas S. Szasz, for example, combines generalizations with a series of case histories in his essay "What Psychiatry Can and Cannot Do," on page 199.

Similarly, Ralph Ellison, in his essay "Harlem Is Nowhere," on page 276, uses generalizations with descriptive material to clarify for us the situation of the Negro living in New York today.

Notice that, in some types of writing, it is not required that *all* generalizations be given support; we should remember, however, that *specific details* (or *facts*) are necessary for *convincing an audience*.

- (1) Quote *one* generalization from Szasz's essay.

- (2) Quote *one* generalization from Ellison's essay.

CONSIDERING
YOUR
LANGUAGE

I am not so lost in lexicography, as to forget that words are the daughters of the earth, and that things are the sons of the heaven. Language is only the instrument of science, and words are but the signs of ideas.

- Samuel Johnson



Read pages 137 to 145 of *The Writing Process*. Before reading the following notes and doing the short exercises, pay particular attention to the section on "Using Figurative Language Appropriately." Your knowledge of the four main kinds of figurative language (*metaphor*, *simile*, *personification*, and *allusion*) is important for this course - particularly for the lessons on poetry.

Improving Expression

Our focus, in demonstrating how writers can improve their expression, will be upon *clarity*, *simplicity*, and *specificity*.

Writers who strive for *clarity* will tailor their sentences with care, trying to shape each sentence so that it conveys its unit of meaning efficiently. A clear and convincing essay is often the product of two or more revisions. Sentences continue to improve as they are reworked. Similarly, writers, too, improve as they continue to manipulate sentences.

There are three types of statements which can be considered unclear:

1. Some statements are impossible to decypher and actually say nothing at all.

EXAMPLE:

The problems of a complex political social order are invariably confused in the light of previous developments, just as in the past such problems were compounded by future developments.

2. Some statements, in their stumbling way, aim at an idea but miss the mark somewhat. Here it is usually possible to understand what the writer is trying to say, though it could be stated much more clearly.

EXAMPLE:

The real importance of advertising lies not in the fact that it forces people to buy things that they don't need, but in the fact that there are too many people who are willing to react to it without careful thought and consideration.

3. Some statements are *ambiguous*, so that there might be at least two possible meanings.

EXAMPLES:

He met Alice at the football game, which he thought was terrible.

Dad gave me my first driving lesson at the age of thirteen.

Government sources report that the peasants are revolting.

When you are seeking to decide whether your language is clear enough and suitable for its intended audience, ask yourself two questions:

1. *Have I used words that express my idea clearly and that my audience will be likely to understand?*
2. *Have I chosen words because they communicate my idea, not because they show my audience how much learning I have?*

Specificity

Statements which are so general that they convey only vague impressions instead of sharp and *specific* ideas reduce the effectiveness of an essay. *Abstractions* are words or terms which name not specific objects themselves, but only certain qualities that these objects might have. Such terms can be applied to many similar objects.

EXAMPLE:

The word **vehicle** focuses only upon the ability to carry or convey. Even in some context the meaning might remain general. It certainly does not specify the object, which might be anything from an automobile to a dog sled. In addition, the word **vehicle** is often applied to such things as the arts, in which case the various art media can be considered vehicles for ideas. Obviously there is a use for abstractions, but it is always advisable to be as specific as the circumstances in a theme will allow.

By using *specific, precise diction*, you can achieve *freshness, clarity*, and *greater meaning*. Here are some examples which show the contrast between *abstract* and *concrete* (specific) language. Study them carefully.

abstract: The man left his structure, drove his vehicle to his place of business, sat down before a mechanical device, and communicated with a non-profit organization.

specific: Mr. Jones left his Cape Cod home, drove his Ford to his private office, sat down to a typewriter, and wrote a letter to the University of Chicago.

abstract: Our trip to the Near East was interesting and valuable.

specific: Our trip through Iran and Syria gave us a good chance to study a non-Western culture.

abstract: John did very well in high school.

specific: John graduated in the top quarter of his class in high school with an average of 90.

EXERCISE 13



Now you'll have the chance to get a little practice in pruning some sentences of *wordiness*, *floweriness*, and *pomposity*. By doing this, you are restating them in *specific* language. Be prepared to do this when you revise your own writing.

Examine each of the following sentences for *wordiness*, *floweriness*, and *pomposity*. Restate each briefly and simply.

- (1) In terms of grading, he is an easy teacher.

- (2) He was ill-disposed to reject the potential career proffered by the agency.

- (3) Her hair was like the finest gossamer, and her almond eyes strayed to catch the fading pink on the sky's last-illuminated billows.
-
-
-

- (4) After perusing the library's various and multifaceted tomes, I have, I believe, arrived at the inescapable conclusion that it is indeed worthy of my donation of \$10 000.
-
-
-

- (5) On the basis of having examined your missive, I feel compelled to do everything in my power to ease your financial encumbrance.
-
-
-

Wordiness

Conciseness is a virtue in essay-writing. Things which contribute to wordiness are excessive use of the *passive voice*, "*padding*" (the use of fairly meaningless phrases to stretch out a sentence), *irrelevancy*, and *roundabout expressions* or *circumlocutions*.



Euphemisms
and
Circumlocutions

Excessive amounts of euphemistic language are a form of **evasion**: they shield us from reality and distort the truth. When writers avoid using direct and blunt terms to describe something, they use expressions which are softer and more roundabout.

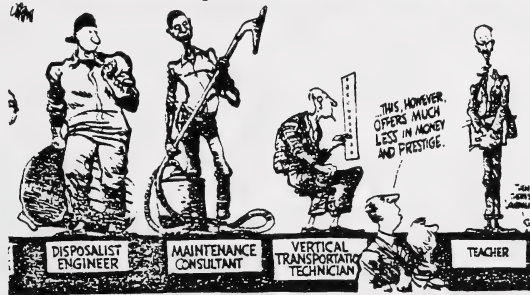
EXAMPLES:

He went to his eternal reward (died).

The mortician (undertaker) took him to his final resting place (cemetery).

Mrs. Smith was asked to hand in her resignation (fired).

He is a sales representative (salesman).



JOB MARKET

- Reprinted from *The Edmonton Journal*
(June 16, 1983), page A6

Political
Language

Political language, for George Orwell, has become "largely the defence of the indefensible." It consists largely of "euphemism, question-begging and sheer cloudy vagueness."

Illustrating the special connection between politics and the debasement of language, he writes:

Defenceless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets: this is called **pacification**. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called **transfer of population** or **rectification of frontiers**. People are imprisoned for years without trial, or shot in the back of the neck or sent to die of scurvy in Arctic lumber camps: this is called **elimination of unreliable elements**. Such phraseology is needed if one wants to name things without calling up mental pictures of them.

- George Orwell, "Politics and the English Language," in *Shooting an Elephant*.

EXERCISE 14



Now for some further practice in clarifying language. The following are wordy versions of well-known proverbs which have become (in many cases) clichés or hackneyed expressions in our language. Rewrite them, pruning them of wordiness and floweriness. You may need your dictionary here. The first one is done as an example.

- (1) Members of an avian species of identical plumage congregate.

Birds of a feather flock together.

- (2) It is fruitless to become lachrymose over precipitately departed lacteal fluid.
-

- (3) A plethora of individuals with expertise in culinary techniques vitiate the potable concoction produced by steeping certain comestibles.
-

- (4) The temperature of the aqueous content of an unremittingly ogled culinary container does not reach 212 degrees Fahrenheit.
-

- (5) Where there are visible vapors of ignited carbonaceous materials there is conflagration.
-

- (6) Selecting on the part of mendicants must be interdicted.
-

- (7) It is fruitless to attempt to indoctrinate a superannuated canine with innovative maneuvers.

EXERCISE 15



Now for a harder one! Often, supporters of political regimes and systems will use rhetoric to cover up real facts and real issues. Read the following excerpt. Then answer the questions which follow it.

While freely conceding that the Iguna regime exhibits certain features which the humanitarian may be inclined to deplore, we must, I think, agree that a certain curtailment of the right to political opposition is an unavoidable concomitant of transitional periods, and that the rigours which the Iguna people have been called upon to undergo have been amply justified in the sphere of concrete achievement.

- (1) Rewrite the statement in simple, plain language - pruning it of wordiness and ridding it of its inflated style.

- (2) What is the *real fact* (or facts) being covered up here? What, in other words, is *indefensible* — yet is being *defended*?

REVIEWING
YOUR
LOGIC

Read Chapter 12, "Reviewing Your Logic," on pages 148 to 154 in *The Writing Process* before you read the short notes and complete the exercises in this section. You should familiarize yourself with all fourteen *logical fallacies* described there, but you should pay *particular attention* to the following:



Abusing the Opposition*	False Cause
Appeal to Authority	Appeal to the Masses
Argument from Ignorance	Begging the Question
Hasty Generalization	Sweeping Generalization

*(see: argumentum ad hominem, on page 157 of *The Active Stylist*)

Think
Before
You
Write

In order to convince your readers of a point, you must seem reasonable. All ideas in your essay need supporting evidence if they are to gain reader acceptance. In other words, you must present your ideas in a *logical order*. *Logic* is part of the writing process; no writer can afford to appear illogical.

A Note
On Illogical
Appeals

Certain common *fallacies* (illogical appeals) are committed by writers and others who undertake persuasion. Sharpening your ability to recognize *illogic* will help you to avoid fallacies in your own thinking and writing. It will also help you to spot them in your own writing plan and, barring that, to catch them *when you revise your work*.

EXERCISE 16



The following ten statements each represent an *illogical appeal*. See if you can identify them. Below each, indicate which of the *eight* common fallacies listed below is illustrated by the statement. (The number in parentheses indicates the page in *The Writing Process* that explains the fallacy.)

False Cause (153)
Sweeping Generalization (152)
Begging the Question (151)
Argument from Ignorance (151)
Appeal to the Masses (150)
Hasty Generalization (152)
Appeal to Authority (149)
Abusing the Opposition (149)

- (1) Don't vote for that man. He has shifty eyes.

fallacy: _____

- (2) Every visitor to Edmonton should dine at the Mirabelle; after all, government leaders lunch there.

fallacy: _____

- (3) You'll get the best deal on a new car from Sam's. He is the largest volume dealer in the province.

fallacy: _____

- (4) The supervisor must really like Sue's work. I've never heard her criticize Sue at all.

fallacy: _____

- (5) Our candidate for student president is the best for the job because she advocates the best programme.

fallacy: _____

- (6) Never trust anyone over thirty!

fallacy: _____

- (7) All Indians walk in single file. At least, the one I saw did.

fallacy: _____

- (8) The Germans make outstanding cars, so this German car must be outstanding.

fallacy: _____

- (9) She was born under the sign of Taurus, so it's no wonder she blew the deal today.

fallacy: _____

- (10) I wouldn't buy a foreign car. My uncle had one, and it had to be completely overhauled after two weeks.

fallacy: _____

Watch out for these fallacies when you read news reports, articles, argumentative essays, and other persuasive prose. You should also ensure you do not use them in your essay writing and critiques.

EXERCISE 17

To conclude this two-lesson unit on the essay, you are required to write a short essay. Organize it according to what you have learned about essay structure and essay writing in these two lessons.

A short list of topics is offered below — each offering scope for the presentation of a *clear argument* supported by *reasoned opinion*.

Your essay will be graded on the correct use of English and essay form. Since you are presenting an *argumentative essay*, ensure that you present your ideas in a *logical order*. Be prepared to revise your work. You may type your essay if you wish; if you do, double-space. The essay should not exceed 750 words, nor be fewer than 500.

Be *simple*. Be *clear*. Be *specific*.

Choose *one* of the following topics for your essay.

1. Write an argument *for* or *against* the control of advertising on television.
2. Write an argument *for* or *against* government censorship of pornographic video materials.
3. "Brainwashing is another name for education." Write an argument either *in favour* or *against* this proposition.
4. Write an argument *for* or *against* the opening of retail stores on Sunday.
5. You may, if you wish, write about a topic of your own choice. But ensure that it is a controversial issue.

For Your Rough Copy

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

For Your Rough Copy

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

CHECKLIST: TEN QUESTIONS TO ASK YOURSELF

Now that you have completed the rough copy for your essay, ask yourself the ten questions in the checklist below.

If necessary, make changes to your composition. Then write your final copy in the space provided. Put a check (✓) beside each of the ten questions after you have used each question to check out your essay. Make use of this checklist for further essays you write in this course.

- _____ Is the *title* of my essay stated clearly?
- _____ What is my *argument*? Have I stated it *soon enough* and kept it in my view?
- _____ Is my argument (*thesis*) *logical* and *reasonable*, and do I support it with *reasoned opinions backed by factual evidence*?
- _____ Is each *paragraph unified* by a *topic sentence* or *central idea*, and are there adequate *transitions* between paragraphs?
- _____ Are my *sentences clear*, *concise*, and *emphatic*? Are needless words and inflated language eliminated?
- _____ Is the *tone* of my essay and its *level of English* appropriate for my *purpose* and *audience*?
- _____ Are my *quotations* accurate? Is *documentation* provided where necessary?
- _____ Is my *opening paragraph* interesting? By the end of the opening paragraph, have I focused on the topic? Is the *concluding paragraph* conclusive *without being repetitive*?
- _____ Have I proofread the entire essay to ensure that *spelling*, *punctuation*, and *sentence structure* are correct?
- _____ Have I avoided *illogical appeals* in my essay? In particular have I avoided hasty or sweeping generalization?

For Your Finished Copy

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

For Your Finished Copy

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

For Your Finished Copy

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

THE FORMAL RESEARCH PAPER

One of the requirements of English 30 is the preparation of a formal research paper. The white pages at the end of this lesson are intended to give you some advice and information on how to go about selecting a topic and researching it for formal presentation before you finish this course. Please separate these pages from your lessons, and fasten them together. Keep them as a reference pamphlet to use while you are planning and writing your paper.

Although there is a lot of reading and study, this experience will be beneficial in the future when you prepare other papers in your further studies. Because of the amount of work required and the time involved, you are urged to get started *immediately*.

Outlined below is a sample time-table to be used in order to get the paper finished by the time you complete the course.

- Lesson 2: The research topic is selected, and preliminary reading is begun. Approval for a *limited topic* and a *thesis statement* is requested by the student. The teacher approves the limited topic and thesis statement if they are appropriate. If they are not appropriate, the teacher makes recommendations.
- Lesson 6: The *sentence outline* and *list of references* are sent to the correspondence teacher for review and advice.
- Lesson 10: A *rough copy* may be submitted to your teacher for comments.
- Lesson 17: The *finished copy* of your research paper must be submitted for evaluation. Because this paper will be considered for a portion of your final evaluation, your best work is expected.

The research paper is longer than an essay. The average research paper is between 1500 and 3000 words. The recommended length is four to six typed pages or six to ten handwritten pages.

SUGGESTED ANSWERS

EXERCISE 1

- (1) This selection is *opinion*.

reasons:

There is no statistical or factual evidence presented, although the rhetorical nature of the statement gives the *impression* of fact. For example, "... they flattened the GNP with a recession" is an opinion, since this would be difficult to verify *in fact*. Other factors account for the recession in Canada.

- (2) This selection is *factual*.

reasons:

We are given facts and figures which are verifiable. The writer of this statement used Government authorities and even wrote to the Royal Household for confirmation of statistics.

- (3) This selection is *opinion*.

reasons:

An estimate is a *judgement*, and, until substantiated in fact, must remain only that. There are no statistical or *factual* references given; neither is any *specific* authority given. "Researchers" is somewhat vague. Who? How many? How did they *arrive* at their estimates?

- (4) This selection is *factual*.

reasons:

We are given figures which could be proven to be either true or false.

- (5) This selection is *factual*.

reasons:

We are given verifiable sources of information: DPSA/DDSA. These can be proven correct or incorrect.

- (6) This selection is *factual*.

reasons:

We are given statistics which could be proven to be right or wrong. We should, of course, be mindful of the *source* or the *authority* giving us these.

- (7) This selection is *opinion*.

reasons:

Not everyone would go along with this statement, although it is true that rules must be followed in any organization to some extent. It is the *writer's opinion* that "you don't have to become an intellectual slave."

EXERCISE 2

- (1) This statement is *verifiable*.

reasons:

This could be proven either true or false. (The United Nations could supply relevant facts concerning this.)

- (2) This statement is *personal bias or judgement*.

reasons:

The strong implication is that the "nuclear powers" are deliberately holding the world to ransom. No indication is given as to *who* (specifically) these "nuclear powers" are.

"... a game of nuclear brinkmanship" appeals to the emotions. As Orwell has written,

People who write in this manner usually have a general emotional feeling - they dislike one thing and want to express solidarity with another - but they are not interested in the detail of what they are saying.

- (3) This statement is *verifiable*.

reasons:

The United Nations and the World Council of Churches consistently present these facts to the world. We have valid authorities here.

4. This statement is *personal bias or judgement*.

reasons:

We are again presented with vague opinion which has directly related "the erosion of democracy...and [its] principles" with military government. There is no *specific detail* given. Neither is any specific military government (or "control") indicated. The entire statement has a rhetorical quality.

EXERCISE 3

The answers to (a), (b), (c), and (d) will be corrected by your correspondence teacher.

EXERCISE 4

Any **four** of the following details would be acceptable:

- | | |
|----------------------|-----------------------|
| - Cape Breton Island | - Nova Scotia |
| - last October | - red maple leaves |
| - pinto mare | - Bras d'Or Lake |
| - blue haze | - odor of car exhaust |
| - Sydney | - aroma of hemlock |
| - red spruce | - rhythmic movements |
| - small meadow | |

EXERCISE 5

1. Any **three** of the following details would be acceptable:
- sparkling appearance of the artificial grass
 - white line markers and numerals
 - the lights blazing down
 - the exact length of one field
 - the length of the outside track
 - the jade luminescence
2. The details serve the purpose of reinforcing the impression of visual beauty.

EXERCISE 6

1. The paragraph appeals to the senses of sight and hearing.
2. Details of touch, such as a sense of growing chilliness, would strengthen the impression. Details of smell, such as the odour of decaying leaves, would also reinforce the impression.

EXERCISE 7

1. "... both believed that virtue is revealed by the ability to become rich;"
2. "Alger's [heroes] acquire their fortunes actively and Finley's acquire their fortunes passively."

EXERCISE 8

1. The writer is making a comparison between a commercial's tone and presentation and the Nazi secret-police organization, Gestapo (Geheime Staatspolizei), which often employed underhanded or terrorist methods. The emphasis is upon harassment – or even *force*.
2. The impression formed is that force, intimidation, mind control, and brainwashing will force people to buy products.
3. He mentions four major categories and we assume that each category will be illustrated with comments.

EXERCISE 9

1. (a) **term:** dream
(b) **class:** depiction
(c) **differentia:** subconscious depiction of a fear or wish, sometimes employing displaced or substituted objects, settings, and persons for the ones with which the dreamer is really concerned.
2. *Narration* is combined with the definition.

EXERCISE 10

In the paragraph on the flea circus, the main step (how to obtain fun) has a subordinate step (how to construct a ferris wheel); this construction step is, in turn, broken down into several smaller steps.

EXERCISE 11

Rising air causes low pressure.

1. The *cause* is low pressure development.
The *effect* is the funnel-shaped cloud and fierce winds.
2. The paragraph uses sufficient cause. The cause-effect relationship in the formation of tornadoes is supported by *evidence*: the description of variation of air pressure, the cooling of the air, and the formation of the funnel-shaped cloud.

EXERCISE 12

Will be corrected by your correspondence teacher.

EXERCISE 13

The following answers are only suggestions.

1. He grades easily.
2. He wanted the job that the agency offered.
3. Her hair appeared soft and fine, and she looked wistfully at the sunset.
4. After touring the library, I decided to donate \$10 000 to it.
5. After reading your letter, I have decided to lend you money.

EXERCISE 14

1. Birds of a feather flock together.
2. It's no use crying over spilt milk.
3. Too many cooks spoil the broth.
4. A watched pot never boils.
5. Where there's smoke there's fire.
6. Beggars can't be choosers.
7. You can't teach an old dog new tricks.

EXERCISE 15

1. Admittedly, the Iguna government treats people in an inhuman way. But in order to achieve its aims, this is necessary. The economic achievements obtained are widely acclaimed throughout the world.
2. A cruel dictatorship and a lack of political freedom are being defended.

EXERCISE 16

If you have made errors in this exercise, reread the definition of the *correct* fallacy in **The Writing Process**.

1. abusing the opposition
2. appeal to authority
3. appeal to the masses
4. argument from ignorance
5. begging the question

Research Paper Topic

Questions or Comments

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

End of Lesson 2

HOW TO WRITE
THE
RESEARCH PAPER

A guide to writing the formal research paper for
the English 30 correspondence course.

Prepared by the English Department of the

Alberta Correspondence School
Alberta Education
EDMONTON, Alberta

THE FORMAL RESEARCH PAPER

One of the requirements of English 30 is a formal research paper to be sent for correction and grading. Because it is a lengthy, sometimes difficult, assignment and requires considerable research as well as note-taking, study and revision, it should be started now — today.

Begin by studying the notes in this pamphlet. Think of a subject you might like to research. Suggested topics are given on pages 4 and 5.

The main purposes of the research paper are to teach the student how to do the following:

- make use of information found in libraries;
- organize and write a lengthy composition that communicates an opinion;
- read critically and gather information intelligently;
- write the type of paper expected at the college or university level.¹

The research paper is a special form of nonfiction and is sometimes called a term paper or library paper. It requires the use of essay-writing skills as well as research skills. It differs from the essays you have been studying and writing in several ways:

1. It is longer than an essay. The average research paper is between 1500 and 3000 words. The recommended length is four to six typed pages or six to ten handwritten pages.
2. It uses information which is gathered from sources other than the writer's own experience and ideas. This information may be gathered from library sources or through personal interviews. Library sources include books, magazines, newspapers, encyclopedias, booklets, and pamphlets. The amount of information derived from each source depends on the subject being researched and the availability of these sources. Some research papers will be based on many references (between four and twenty depending on the topic you choose to study). One or two primary references may be sufficient for a literary paper in which you analyse or compare specific writings. Personal interviews must be with persons who are considered reputable authorities on the subject being researched.
3. The research paper has a standard arrangement for the acknowledgement of all borrowed material. This arrangement includes the compiling of footnotes and a bibliography. The conventions of footnoting will be discussed in greater detail later.
4. The research paper is objective, unlike the essay which is subjective. It attempts to prove a thesis (also called a premise or hypothesis). Unlike the essay, which presents mainly the writer's own feelings, opinions, and experiences, the research paper gathers specific information from several sources in order to support an objective opinion, and it acknowledges these sources with footnotes and bibliography.

¹Robert H. Moore, *The Research Paper* (New York: Holt, Rinehart and Winston, Inc., 1967), pp. 1,2.

The thesis of the research paper is like the topic sentence of a paragraph. It says to the reader:

"This is my opinion. This is what I believe about the subject of my paper after doing some reading on the subject."

The paper itself presents facts, examples, and details from several sources to support and illustrate this opinion. The paper tells the reader:

"This is why I believe what I believe about the subject of my paper. It shows you my proof."

We can put that another way:

The thesis of the research paper is the central opinion, premise, assertion, or proposition of the entire paper, expressed as a sentence and defended by research.

e.g., Thesis - *Romeo and Juliet* and *The Merchant of Venice* contain themes that are meaningful for modern high school students.

Your paper will illustrate and prove the thesis by giving specific references to these dramas and to other books or articles written about the dramas.

An essay about a Shakespearean drama presents the writer's own feelings, ideas, and knowledge of the drama.

A report on the drama might contain a careful organization of facts about the drama.

A research paper, on the other hand, will attempt to show the suitability of a particular Shakespearean drama to a particular age group. It would do so by studying the drama as well as what the experts say about the drama. IT WILL PROVE A THESIS.

5. The research paper is probably the most time-consuming assignment in this course. Students must first develop ideas through preliminary research. Then they must limit and test these ideas and carry out more extensive research. When this is complete, they must outline and organize the material, write the first draft of the paper, revise it, and rewrite it as many times as is necessary.

All the steps in writing the paper are important. They can be used in any future expository writing the student does — in university, technical school, and in business. The steps which follow in outline form show how to collect and organize ideas and facts about a subject, and how to present them in orderly, effective written form.

STEPS IN WRITING THE RESEARCH PAPER

The following topic outline illustrates the major steps in planning and writing a research paper. It shows at a glance what is involved in the total process and provides direction for the inexperienced student. In actual fact, these steps overlap. Planning, outlining, and note-taking are an on-going process. Throughout the process, the writer must be testing the suitability of the thesis in the light of available material.

- I. Choose a topic.
 - A. Select a topic of interest.
 - B. Narrow the topic - pick an argument.
 - C. State the topic as a thesis.
- II. Search for information.
 - A. Find what references are available.
 - B. Review all references and list them.
 - C. Choose those references which are relevant.
- III. Outline the paper.
 - A. List main ideas in a topic outline.
 - B. Do extensive reading.
 - C. Discard ideas for which information is not available.
 - D. Revise the topic outline.
- IV. Gather and organize information to persuade your reader that you are right.
 - A. Study and evaluate all references and materials.
 - B. Take detailed notes that illustrate and support ideas.
 - C. Write a sentence outline.
- V. Write the paper.
 - A. Expand ideas from the sentence outline into paragraph form.
 - B. Revise and correct ideas, expression, and format.
 - C. Insert footnotes, bibliography, and title page.
 - D. Complete the final copy.

STEP I - CHOOSING THE TOPIC

Suggested topics for the research paper are given in this section. You may also choose a topic of your own for research. The topic you choose may be one with which you are familiar, and about which you want to learn more; or it may be a topic about which you know very little, and wish to investigate. If you choose your own topic, be sure to get your correspondence teacher's approval first.

1. Choose a topic that is easy to research. A topic of recent origin, such as Canadian content on television, could be difficult to research. Written information on topics of recent origin may be lacking or, at best, difficult to collect.

2. Choose a topic that is not too technical. A technical topic, such as the use of nuclear power for peacetime purposes, does not lend itself to a thesis. It is too easily summarized and involves a specialized vocabulary which the average person does not know.
3. Choose a topic that is not too controversial and about which you have no deep prejudices. Topics like religion or women's liberation may not allow you to be objective enough to analyse the subject intellectually.
4. Choose a topic that is not regional. A topic like the trends in political life of a particular constituency is too easily summarized and may be of little interest to a person not familiar with that locale.
5. Choose a topic on which you can state a valid opinion of your own after doing research on it. An example of such a topic is changes in essay style since Bacon.
6. Once you select a suitable topic, you must narrow it down to a specific and workable unit. The research paper is a short piece of writing compared with a book; therefore, the topic must be narrow enough to be covered in 1500 to 3000 words.

Example: General Topic – Shakespearean drama is (or is not) suitable for modern high school students.

A good way to begin to narrow this topic is to decide on the primary purpose of your research. Beginning this way will help eliminate the delay which could result if you have difficulty establishing the thesis of the paper. It also helps you to achieve unity and emphasis in your writing.

Primary purpose – To investigate the themes of several Shakespearean dramas to show that they are (or are not) meaningful to modern high school students.

To complete the narrowing process, you will finally state the actual thesis of the paper in a declarative sentence. (You may not be able to do this until you are well into your research.)

TOPICS

Choose a topic from the ideas listed below or make your own choice. Some of the topics must be further limited to become workable.

1. The trend to informality in essay style
2. A comparison of 1984 and Future Shock as to theme, style, and purpose
3. A comparison of Willy in Death of a Salesman and Hamlet as tragic heroes
4. Science fiction as a form of satire
5. Flying saucers – fact or fancy?
6. Trends in penal reform – punishment or rehabilitation?
7. The significance of Shakespeare's use of prose in the portrayal of character

8. The significance of television in education (You might begin with pros and cons, but you must support only one position in the paper.)
9. Henrik Ibsen, innovator and genius, effected dramatic and social reform through his dramas.
10. George Orwell — prophet of doom? (Make reference to two or three of his works.)
11. Tolkien's trilogy of the Rings is symbolic of our journey through life.
12. Ibsen's dramas are like an iceberg. The greater part lies hidden beneath the surface.
13. Our problem — unwillingness to share
14. Television — censorship or pay as you watch
15. Euthanasia
16. Symbolism in three poems by one poet
17. Preparing for retirement should begin at age 20.
18. Beneath the social manners and polite conversations of country society in Jane Austen's *Pride and Prejudice* lies a calculating sense of property, cash, and their real importance.
19. Language and politics

STEP 2 SEARCHING FOR INFORMATION

There are three major activities in writing a research paper:

1. collecting and evaluating information relevant to the topic
2. arriving at some conclusions on the topic and making a tentative outline
3. presenting these conclusions to the reader in a correct and orderly form

The final activity will require a lot of reading and searching. Printed source material can be found anywhere — in your textbooks, in the school or public library in books, pamphlets, magazines, and newspapers.

Ask for assistance if you do not know how to search for information in a library. Library staff will help.

Look for materials in the following sources:

- the **card catalogue** under the subject, the cross-references and the other subject headings you find on the catalogue card,
- **encyclopedias** to find leads to related subjects and references as well as for summaries of the subject you choose to research, encyclopedias are **NOT**, however, the final word on the subject. You must still go to selected references for the bulk of your information.

- articles on the subject and their bibliographies and footnotes,
- general **reference books** and their bibliographies,
- periodicals, essays, government documents, newspapers,
- museums, galleries, archives, historical monuments, and interviews of experts in the field.

At this point in your research you are trying to discover all that has been written about the topic and to choose what is most suitable for your treatment of the topic. Remember two things:

- Choose the most up-to-date reference material available.
- If you cannot find sufficient information, change your topic.

The Working Bibliography

Keep track of each potential source of information by making bibliography cards. These will give you a convenient list of references and help you make up your footnotes and final bibliography. Use notecards, like recipe cards or strips of paper, to record information about the sources which you may eventually want to use in your paper.

This might seem to be a lot of work when you are just browsing through publications for leads, but it will save time in the end when you want a particular reference and cannot remember its exact title or location.

Summaries of the information should be recorded on bibliography cards after you have decided whether or not the source will be of actual value to you. A sample bibliography card is shown below. Use one card for one title. (This is **NOT** the same as the notecard mentioned above.)

Library Call Number

Source in abbreviated
form

Author or editor (last name first)

Exact Title

Place of publication, publisher's name, date, number of volumes.

Inclusive page numbers

Brief description for the importance of the source.

Choosing Sources

Sort through your bibliography cards and choose the best sources **before** you take detailed notes. This saves time and effort in the end. Consider the following in your choice of sources:

1. Will you be able to borrow the references for a substantial length of time?
2. Can you understand the language of the source and easily find information from the table of contents and index?
3. Is the author an expert in the field? If the author is not an expert, does the author have a writing reputation in the field? (This information may be found in biographical reference books.)
4. Can you recognize the author's bias? Is this bias adequately substantiated? Compare the reference with one expressing an entirely different point of view.
5. Is the source up-to-date? Information becomes dated very quickly, so you should use the most recent sources available. Check the edition and copyright date. This is particularly important in the papers in science or economics.

STEP 3 WRITING AN OUTLINE

The preparation of a research paper involves arriving at some conclusions on the topic. These conclusions may be shown in a topic outline.

A topic outline guides your reading and research.

A topic outline is composed of words and phrases which list the main ideas you intend to investigate in your paper. It shows the order and direction that your reading and research might take. It helps you keep your ideas in order and assists you in note-taking. You cannot write the outline without having done preliminary research, and you may find that you must revise it several times. In any case, the topic outline you submit must have these two characteristics:

- Ideas must be stated in parallel, grammatical form — even if not in complete sentences.
- Ideas must be arranged in logical order.

Note that these characteristics are present in the topic outline "Steps in Writing the Research Paper."

A sentence outline guides your writing.

A sentence outline is written in correct, complete statements **after** you have done all of your study, research, and note-taking. It adds substance to the outline. It is actually a rough copy of your paper and directs the writing of the first draft. It must show a logical and clear progression of ideas, all supporting the central thesis.

An outline helps you keep your primary objective in view at all times and shows at a glance the one main idea of your paper and all its subdivisions. It helps you limit, organize, and shape your ideas. Take time to write and revise your outlines.

Getting started

The topic outline is a kind of map of the paper you will be writing; so spend ample time thinking about it, writing it, and revising it as you do your in-depth study and note-taking. By using the outline as a guide, you can avoid collecting masses of notes that are irrelevant to your subject. At all times, be prepared to revise your outline as your understanding of the subject grows. Here are some suggestions to get you started.

1. Begin by writing down all the questions you have about your topic. Jot down all you already know and what you might want to find out.
2. After thinking, and reading, eliminate those ideas that are irrelevant. Add any new ones.
3. Find the main idea which unifies all ideas. This may become your thesis.
4. Express ideas as simple phrases all relating to the main idea.
5. Put the ideas into logical order. These ideas, like a map, give you an idea where you want to go in research and note-taking.

Outline Form

The recommended outline form for your paper is the alternating number and letter format. The sequence is explained below.

- I. _____ Main Heading
- A. _____ Main topic of I.
1. _____ Subtopic of A.
- a. _____ Sub-subtopic of 1.
- (1) _____ Detail of sub-subtopic a.
- (2) _____ Second detail of sub-subtopic a.
- b. _____ Second sub-subtopic of 1.
2. _____ Second subtopic of A.
- B. _____ Second main topic of I.
- II. _____ Main Heading

This pattern is repeated as needed for the remaining headings and subtopics.

For divisions further than the details of sub-subtopics, you may use (a) then (i). It is not likely you will need all these divisions in your outline, however.

Remember:

1. An outline must show relationships among ideas.
2. Logic tells us there should be at least **two** items at each level of subdivision. Do not use A. if there is no B.; no 1. if there is no 2.; no a. if there is no b.

STEP 4 GATHERING AND ORGANIZING INFORMATION

The next step involves gathering and organizing ideas.

Avoid taking detailed notes until you have done considerable reading and know what is or is not important to your paper. You might use the following approach for gathering information:

1. Read rapidly through short accounts or articles or general references on the subject. Choose the best ones.
2. Consider secondary sources on the subject. If you are writing about Shakespearean dramas, for example, your secondary sources are the references **about** these dramas and about Shakespeare. Secondary sources help you formulate ideas and add to your background of reading. You might not quote much from them.
3. Consider primary sources in detail. Primary sources are the original works — the Shakespearean dramas for example — or the main texts you use for your paper. The primary sources are the ones from which you will probably draw most of your quotations.
4. Look at special sources of information like illustrative materials, letters, biographies, pamphlets, or any other information that helps you round out your understanding of the subject and arrive at some critical judgments.

Keep track of all pertinent ideas as you read. Use index cards or sheets of paper for this purpose — one idea to a card. Record information in enough detail so that you can compile footnotes from the notes you take.

A sample notecard might look like this:

Reference

*Author's name, pages, etc.
(Last name only if
bibliography cards are kept.*

*Topic Heading
under which
idea belongs.*

INFORMATION

*Paraphrased
or*

*Summarized
or*

Quoted directly

Develop these habits for efficient note-taking:

1. Use a separate piece of paper for each note – small cards for short notations, half or full size sheets of paper for longer notations.
2. At the top **left** of each piece of paper, record the exact reference to author or editor, book, volume, and page.
3. At the top **right** corner of each piece of paper, record the topic heading which corresponds to a heading in the topic outline.
4. Record whether the information is to be quoted directly, summarized, or paraphrased.
5. Verify each direct quotation at the time of note-taking so that you need not refer again to the reference. Copy the correct spelling, punctuation, and wording to save time later.

Recording Information

There are several ways to use the information you find on your research:

1. You may **quote directly**.
2. You may **paraphrase**.
3. You may **summarize**.
4. You may **comment**.

These four ways are discussed in some detail below. Examples follow the discussion.

1. Quoting directly

Quotations must be written into the context of your paper in such a way as **NOT** to distort the original author's meaning. They must be acknowledged by footnotes. (Footnoting will be discussed later with step 5.)

Direct quotations that you put into your paper must be copied and punctuated as they are in the original source.

- a. Use quotation marks around excerpts of fewer than four manuscript lines.
- b. Indent an inset quotation of four or more lines rather than using quotation marks.
- c. Credit the source of your quotation by using a footnote – a raised Arabic number immediately following the quotation. This number in turn refers to a similarly numbered footnote either at the bottom of each manuscript page or in a numerical list on a separate page at the end of the paper.

USE QUOTATIONS SPARINGLY. The research paper is designed to present **your** conclusions on a topic. Quote directly when you want short, accurate statements for emphasis, proof, or clarification. A list of quotations must not be used as a substitute for developing a thesis and supporting it with research. A quotation should rarely be longer than a half page in length in typewritten work.

Except for information that is general knowledge, or that which is your own comment, all ideas consciously borrowed, **whether quoted or paraphrased, must be acknowledged by a footnote.**

When you borrow information from another source, you cannot simply rearrange ideas or change a few words of the original and call it your own. You must express the ideas in your own words, style, and expression. If you do not, you are guilty of plagiarism. Some words will of necessity be the same as those used in the original; but the point being made, or the presentation of the concept must be your own.

Copying or using information without acknowledging the source is called **plagiarism**, and can be punishable by the courts.

In your reading and research you may come across an article with a paragraph which is particularly useful for the subject of your paper, but you must decide how to use it.

- You cannot copy it word for word and hand it in as if it were yours. That is clearly plagiarism.
- You could copy it word for word and footnote it correctly. This is not plagiarism, but it may fail to show **what you think about your topic and the information in the source**. It does not show what **you** have to say on the subject, and that is the primary purpose of the research paper.
- You could try to understand what the passage means and express it in your own words, that is, paraphrase or summarize. In this case, you must still footnote the interpretation, and you still may not be showing **how** this information relates to **your** opinion on **your** subject.
- The best thing to do in most cases is to express your opinion and show how the author's opinion supports your own. The other opinion is only one piece of proof to help you show **your** ideas. The writer of a research paper is not just a sponge soaking up bits of information, but must be critical in making choices and discriminating in the use of quotations.

Most passages will be too long to quote directly. These you must summarize or paraphrase. In order to do either of these correctly, you must know and understand the original information. Read the original thoroughly several times. List the main ideas it contains. Write these in paragraph form in your own words. Rewrite your version several times if necessary, in order to express yourself clearly and correctly.

A **paraphrase** expresses the meaning of the original in approximately the same number of words but in the borrower's own style and words.

A **summary** is a condensed version of part or all of the original in the borrower's own style and words.

A **commentary** is the writer's own ideas or comment.

The following examples will give you an idea of how to use the information taken from the sources you use for your paper. The original paragraph is from **Future Shock** by Alvin Toffler.

QUOTE DIRECTLY:

The essential issues far transcend racial prejudice, however. Until now the big urban school systems in the United States have been powerful homogenizing influences. By fixing city-wide standards and curricula, by choosing texts and personnel on a city-wide basis, they have imposed considerable uniformity on the schools.¹

- or -

PARAPHRASE the same paragraph:

The matter goes beyond discrimination against any particular race. Big city school systems in the United States help make people conform. They force uniformity on their schools by establishing standards and courses of study as well as choosing texts and appointing personnel.²

or -

SUMMARIZE:

Big city school systems force uniformity on their schools by deciding standards, courses of studies, texts and personnel.³

- or -

You may COMBINE quotation, summary, or paraphrase and PERSONAL COMMENT:

Evidence of this trend to conformity may be found in schools, too. Alvin Toffler maintains that these "issues far transcend racial prejudice."⁴ Big city school systems help make all people alike. They accomplish this by fixing standards and courses of study and by choosing texts and appointing the people who run the system.⁵

¹Alvin Toffler, "The Origins of Overchoice," **Future Shock** (New York: Random House Inc., 1970), p. 274

²Ibid.

³Ibid.

⁴Ibid.

⁵Ibid.

The Sentence Outline

The formal sentence outline is really the rough draft of your research paper. This outline must be written in correct, complete statements. The major points in it must be logical subdivisions of the paper's thesis. The outline will show a clear progression of ideas that relate to, support, and illustrate this thesis.

Begin by grouping your notes according to similarity of topic. Refer to your corrected and revised topic outline. Decide which ideas you want to delete and which ones you want to expand. **Your paper must be a unified, coherent piece of objective research supporting a thesis**, not a presentation of many interesting, but largely unrelated, comments about a subject.

Cut, reword, and rearrange your ideas. Do not pad. Discard those ideas that have no material to support them. Ensure that every idea somehow supports your thesis. Use the outline form described under STEP 3.

Your sentence outline must **not** be labelled as to Introduction, Body, Conclusion. It must show parallel structure and correct indentation. It should not be longer than two pages in length and should contain sufficient detail to let the readers know at a glance what they may expect to read.

There is no easy way to write a logical and meaningful outline and paper. Be prepared to correct and rewrite several times. Begin work on your paper as soon as possible so that you have time to think about it and to let the ideas sit for a while. The result will be a good paper that truly communicates worthwhile ideas.

Here is a sample of a possible rough outline of a research paper on essay style. You will note that the outline is not organized into logical, parallel units. As one reads and thinks about a subject, one is able to formulate a thesis, and correct and improve the outline.

TREND TO INFORMALITY IN STYLE

Seventeenth century essays were not written primarily for entertainment.

Bacon, first essayist in England, contemporary of Shakespeare, wrote brief, crisp essays - "near aphorisms."

Isaak Walton showed some lightness of touch which was to mark the work of later essayists, e.g., "The Compleat Angler."

Eighteenth Century

Jonathan Swift wrote satirically.

Addison and Steele developed a unique style.

Spectator, Tatler coincided with the development of the periodical.

Discovered how to amuse and teach

Ridicule beneath pleasant humour

(continued on next page)

Nineteenth Century

Charles Lamb - Master of familiar essay
Hazlitt critical, wrote formally
rebellion vs. classical, conversation transferred to paper

Victorian Age

move back to serious subjects

Twentieth Century

subject-centered essays
style-centered essays
newspaper and magazine essays

The next step is to take these ideas and to arrange them into a topic outline. A sample of such a topic outline appears on the next two pages.

Topic: A research paper showing changes in essay style from Francis Bacon to Eric Nicol

Primary Reference used:

Buxton et al, (ed.). *Points of View*.
Toronto: W.J. Gage Limited, 1967.

Proposed Thesis

Essay style has changed from formal during the time of Francis Bacon to neither extremely formal nor informal during our time. Some reasons for change were the growth in the reading public and the availability of printed material.

- I. In the seventeenth century, essays, like those of Bacon, were written for a select group of educated people and were formal in style. Over the centuries, both style and audience have changed.
- II. In the eighteenth century, essayists began writing for a wider audience.
 - A. Swift wrote satirically to air his opinions.
 - B. Addison and Steele began the essay tradition as we now know it.
- III. In the nineteenth century, a new type of essay writing evolved as a reaction against the classical form. Essays became conversation on paper.
 - A. Charles Lamb wrote in a familiar style.
 - B. Hazlitt wrote formally but critically.
 - C. Thoreau, in America, wrote philosophically.

D. During the Victorian Era, some essayists turned again to serious themes and formal style.

1. John Ruskin commented on the subject of impressionistic painting.
2. Hilaire Belloc treated poverty in an ironic manner.
3. Theodore Dreiser, an American, wrote seriously on the subject of poverty.

IV. In the twentieth century, essays have become subject-centered but less formal in style.

- A. The subject-centered, informal approach may be found in the essays of Bourne, Huxley, Cary, and MacLennan.
- B. Eric Nicol, a master of informality, writes essays for a wide audience on a wide variety of topics.
- C. Contemporary writers of newspaper and magazine articles use a style appropriate to subject and reader.

V. Essay style changed from the extremely formal style during the time of Francis Bacon, to the less formal, satirical, and sometimes amusing essays of Addison and Steele, hence finally to the neither extremely formal nor informal essays of the present time. This change in essay style was, and still is, the result of a growth in reading public and the availability of printed material. The style of the essay adapts itself to contemporary taste in any century.

This topic outline is more polished than we would expect a student's outline to be. The corrections in parallelism and the relationship of ideas need not have been shown until the sentence outline was written. The sentence outline which appears below and on the next page shows some of the specific essays that may be used in the actual research paper.

Note the parallelism in the main headings and the logical relationships that exist among the main headings, the main topics, the subtopics, and the sub-subtopics.

SAMPLE SENTENCE OUTLINE

TRENDS IN ESSAY STYLE

- I. Over the last three centuries, essay style has changed from the formal to neither extremely formal nor informal during our century. Two important reasons for this were the growth in the reading public and the increase of availability of printed material.
- II. The essay of the seventeenth century was, with few exceptions, written in formal style. Francis Bacon's "Of Studies" is written in a brief, crisp, formal manner.

- III. The essay of the eighteenth century was similar to the type we think of as essay, but was still formal in style.
- A. Jonathan Swift wrote satirically in "A Modest Proposal."
 - B. Addison and Steele developed a unique essay style in the *Tatler* and *Spectator*.
 - 1. This development coincided with the development of the periodical. Essays reached more people.
 - 2. The essays were pleasantly humorous and amusing without abandoning the didactic aims of earlier essays.
 - a. "The Petticoat"
 - b. "The Fan"
 - 3. The essays carried a hint of ridicule directed at the foibles of society as in "The Editor's Troubles."
- IV. The nineteenth-century essay reflected a reaction against classical restraints in writing. The essay became a conversation on paper.
- A. Lamb was considered to be master of the familiar essay as shown in "Mrs. Battle's Opinions on Whist."
 - B. Hazlitt retained a formal style in his "On the Ignorance of the Learned," but chose to criticize classical education.
 - C. Thoreau used a conversational style in "Walden."
 - D. During the Victorian Era, some essayists used the essay form as a means to publicize ideas in social, industrial, and spiritual affairs. Essays turned again to serious themes and formal style.
 - 1. "Turner's **Slave Ship**" is a serious comment by Ruskin on a new technique in painting.
 - 2. Hilaire Belloc wrote an ironical essay about poverty and its advantages.
 - 3. Theodore Dreiser treated this same subject in a serious manner in "On Being Poor."
- V. The essay of the twentieth century became more subject-centered as well as informal in style.
- A. Some of these subject-centered essays are "What is Opinion," "Time and the Machine," and "The Shadow of Captain Bligh."
 - B. Style in the essays of Eric Nicol is informal and entertaining, as in "Love Affair."
 - C. A writer like Alan Fotheringham of *Macleans* employs the style appropriate to his subject, purpose and audience.
- VI. Essay style changed from the extremely formal style during the time of Francis Bacon, to the less formal, satirical, and sometimes amusing essays of Addison and Steele, to the neither extremely formal nor informal essays of the present time. This change in essay style was, and still is, the result of a growth in reading public and the availability of printed material. The style of the essay adapts itself to the contemporary taste in any century.

STEP 5 WRITING THE PAPER

When the sentence outline is complete, write the first draft of the paper. You should try to do this from beginning to end with little or no interruption. On this first writing, concentrate on getting your ideas down clearly and accurately.

A formal research paper should be written in formal language that is free of contractions and slang expressions. It should be objective, rather impersonal, and written in the manner that one speaks to someone he respects but does not know well.

Leave grammar, doubtful spellings, and minor corrections until the revision. Use double spacing with wide margins to leave room for later changes. Use plenty of paper. Since you have been thinking of this material through all of the previous steps, let the ideas come forward **in your own words**. Only when your memory fails you or you wish to use a quotation should you refer to your notecards and outline.

Set your paper aside for a few days before you begin revisions.

1. Read the paper through strictly for content. If you feel that certain ideas need to be more clear, reword them. Check to see that there is proper transition from idea to idea and paragraph to paragraph.
2. Read the paper through for the purpose of checking mechanics: check verb tenses, look up words with doubtful spellings, replace vague words with specific ones, check the order and information in the footnotes, make sure all quotations are footnoted properly.

Set your paper aside again.

Few of us write well enough to be able to say well what we want on the first or even the second try. Most writing can be improved if the writer goes back to it after it has sat for a while. Rewriting is essential to create clarity in written communication. Experienced writers have been known to spend entire days rewriting single paragraphs in order to clarify a thought or create a special effect. If this sounds like a lot of work, just remember that Neil Simon, author of *The Odd Couple* and *The Prisoner of Second Avenue*, rewrote *Come Blow Your Horn* twenty-one times. Inexperienced writers taking high school English courses cannot expect to write well in less time and with less efforts than the experts — although it is not expected that they rewrite compositions quite as many times as the experts do. Clear communication cannot be achieved without **rewriting** several times. Correct and rewrite up to the time you send in your final draft of the research paper.

The Finished Product

1. Use looseleaf sheets or standard letter-size paper. Write on one side of the sheet only. Do not use foolscap because it is too difficult to mail and handle.
2. Handwriting must be legible and adequately spaced. An untidy paper prejudices readers even before they begin to read it. Use only blue or black shades of ink. If you choose to type your paper, it should be double-spaced and free of typing errors.
3. Leave a margin at the left side of 4 centimetres. Leave 3 centimetres at the right side, at the top, and the bottom.
4. Number the pages consecutively, but do not place a number on the title page.
5. Include a title page on which are listed the title of the research paper, the course, the date, and your name and file number.
6. Place a copy of the sentence outline after the title page.
7. Place the page(s) of footnotes immediately after the research paper, if you choose to show footnotes in this manner.
8. Place the bibliography at the end.
9. Clip the pages together, but do not fold them. It might be a good idea to put your surname in the top right-hand corner of every sheet to help prevent loss of pages.

Evaluating the Research Paper

The research paper is marked according to standards normally used for English composition. Some expectations follow:

- The thesis is evident and unifies the paper.
- Evidence is valid and properly used.
- Footnotes are adequate; quotations are used with discretion.
- Bibliography is adequate for subject.
- Paper is mechanically correct.
- Student effort is evident.

THE FOOTNOTE AND BIBLIOGRAPHICAL ENTRY

You should be aware that the format for the footnote and bibliographical entry presented here is not the only one you can use. Each subject calls for individual consideration. The format presented here is universally accepted although instructors in other courses might request a slightly different format. Some university departments issue their own set of rules for format. We expect you to use this format in any of the papers you write for English. It is based primarily on the format described in **The MLA Style Sheet** and represents the recommendations of the majority of contributors in the field of modern language and literature at the time of writing.

FOOTNOTE ENTRIES

Some dictionaries contain useful information on footnotes. Consult the index in your dictionary to find this section.

Study the sample entries from a research paper, printed on the next page. Note the set-up of the footnote entries.

Personal interviews may be footnoted thus:

¹²Statement by Dr. John Doe, physician, in a personal interview, Edmonton, Alberta, June 10, 1979.

or

¹²Based on correspondence with Dr. J. Doe, physician, Edmonton, Alberta, February 1 to June 10, 1980.

Placement of Footnotes

1. Footnotes may be placed at the bottom of the page of the completed manuscript. In this case, they must be separated from the text by a line which starts at the left margin and extends towards the right margin about four centimetres. (See A below.)
2. Footnotes may all be listed on a page at the end of the manuscript in order of appearance. (See B below.)
3. Footnotes are numbered with raised Arabic numerals and must correspond to the numbers in the text. (See C below.)

A. Footnote at the bottom of the page.

²Bruce Hutchison, "The Canadian Personality," **Points of View** (Toronto: W.J. Gage Limited, 1967), p. 96.

B. Footnotes at the end of the manuscript:

¹Bruce Hutchison, "The Canadian Personality," **Points of View** (Toronto: W.J. Gage Limited, 1967), p. 96.

²C.S. Lewis, **The Allegory of Love** (London: Oxford University Press, 1936), p. 3.

C. Footnote with raised Arabic numeral:

¹C.S. Lewis, **The Allegory of Love** (London: Oxford University Press, 1936), p. 3.

In typewritten work, each footnote is indented five spaces. In long hand, book titles are underlined.

Footnotes begin with capitals and end with periods. They are intended to be read like sentences with internal full stops. This is the reason for enclosing the place of publication and publisher in parentheses. In bibliographies these are set off by periods.

Order and Punctuation of Footnotes

Learn the order and punctuation of the information given in a footnote. The following must be given in the order in which it is presented below.

Order

1. Author's name — first name first, followed by a comma
2. Title of article, poem, story, chapter, or other portion of a book or magazine in quotation marks in long hand, followed by a comma
3. Title of book or magazine — underlined in long hand
4. Editor or translator, if any
5. Number of edition if not the first
6. Place of publication, followed by a colon
7. Publisher, followed by a comma
8. Date of publication, followed by a comma
9. Volume number, if more than one, followed by a comma
10. Page number in Arabic numerals, followed by a period

In
parenthesis

Examples:

¹ Bruce Hutchison, "The Canadian Personality," *Points of View* (Toronto: W.J. Gage Limited, 1967), p. 96.

² Modern Language Association of America, "Documentation," *The MLA Style Sheet*, Second Edition (New York: Publications Centre, Modern Language Association, 1970), p. 16.

The punctuation is an integral part of a correct footnote entry. Commas appear as illustrated in the entry. The city of publication, the publisher, and date of publication are all enclosed in parentheses. The final item in the entry is followed by a period. The first line of the entry is indented. The remaining lines are flush with the margin.

Examples:

¹ Modern Language Association of America, "Documentation," *The MLA Style Sheet*, Second Edition (New York: Publications Centre, Modern Languages Association, 1970), p. 16.

² C.S. Lewis, *The Allegory of Love* (London: Oxford University Press, 1936), p. 3.

Order and Punctuation of Bibliographical Entries

The differences between the footnote and the bibliographical entry are in the author's surname, the indentation of the entry, and the punctuation. A bibliography is intended as a quick reference to further reading sources. As a result, the authors' names are listed alphabetically, surname first. In addition, the first line of the entry is flush with the margin, and the remainder of the entry is indented. The punctuation differs in that the parentheses are not used around the information about the publication. Also the author, title, and publishing data are separated by periods. Note that the colon after the place of publication is retained in both the footnote and the bibliographical entry.

Order

1. Author's name — surname first (Authors' names are listed alphabetically.)
2. Title of the article, story, chapter, or other portion of a book or magazine in quotation marks
3. Title of the book or magazine — underlined in long hand
4. Number of edition if it's not the first
5. Place of publication
6. Publisher
7. Date of publication

Sample bibliographical entries:

Adams, Joseph Quincey, ed. **Chief Pre-Shakespearean Dramas.**
Boston: Houghton Mifflin Co., 1924.

Hutchison, Bruce. "The Canadian Personality." In **Points of View.**
ed. E.W. Buxton et al. Toronto: W.J. Gage Limited, 1967,
pp. 94-99.

Modern Language Association of America. "Documentation."
The MLA Style Sheet, Second Edition. New York: Publications
Centre, Modern Language Association, 1970, p. 16.

Abbreviations in Footnote Entries

Learn and make use of the more common abbreviations which take the place of writing unnecessarily long footnotes.

When the same book or article is used repeatedly, the reference in the footnote may be shortened by the use of the Latin abbreviations *ibid.*, *op. cit.*, or *loc. cit.*

1. *ibid.* (*ibidem*, in the same place) is used where a second reference to the same source follows the first immediately. It cannot be used if a reference to another source comes between. It is capitalized if it appears as first word in a footnote. It takes the place of author's name, title, and facts of publication.

Example: ²*Ibid.*, p. 22.

2. *op. cit.* (*opere citato*, in the work cited) is used to refer to the same source after an intervening citation. It is preceded by the name of the author and takes the place of title and facts of publication. It cannot be used when there are references to more than one book by the same author.

Example: ²Hutchison, *op. cit.*, p. 123.

3. *loc. cit.* (*loco citato*, in the place cited) should be substituted for *ibid.* or *op. cit.* when the reference is to the exact place (i.e. volume and page) which has already been cited. Thus *loc. cit.* is never used with a page number.

Example: ²*Loc. cit.* (meaning the same page of the same book)

Other Abbreviations

art(s).	:	article(s)
bk(s).	:	book(s)
ed(s).	:	editor(s)
et al.	:	and others
fig(s).	:	figure(s); used to refer to charts and diagrams
MS.	:	manuscript
n.d.	:	no date given
n.p.	:	no place given
n. pub.	:	no publisher given
no(s).	:	number(s)
p.(pp.)	:	page(s)
sec.	:	section
ser.	:	series
[sic]	:	thus in the original — to show that an obvious error occurs in the source and the quotation is exact
trans.	:	translator, translation
vol(s).	:	volume(s)

In Summary

To refer to another page of a book or article previously cited:

Use **ibid.** plus page reference, if no other footnote has come between.

Use author's name, plus **op. cit.**, plus page reference, if another footnote has come between.

To refer to exactly the same page in a book or article previously cited:

Use **loc. cit.** alone if no other footnote has come between.

Use author's name, plus **loc. cit.**, if another footnote has come between.

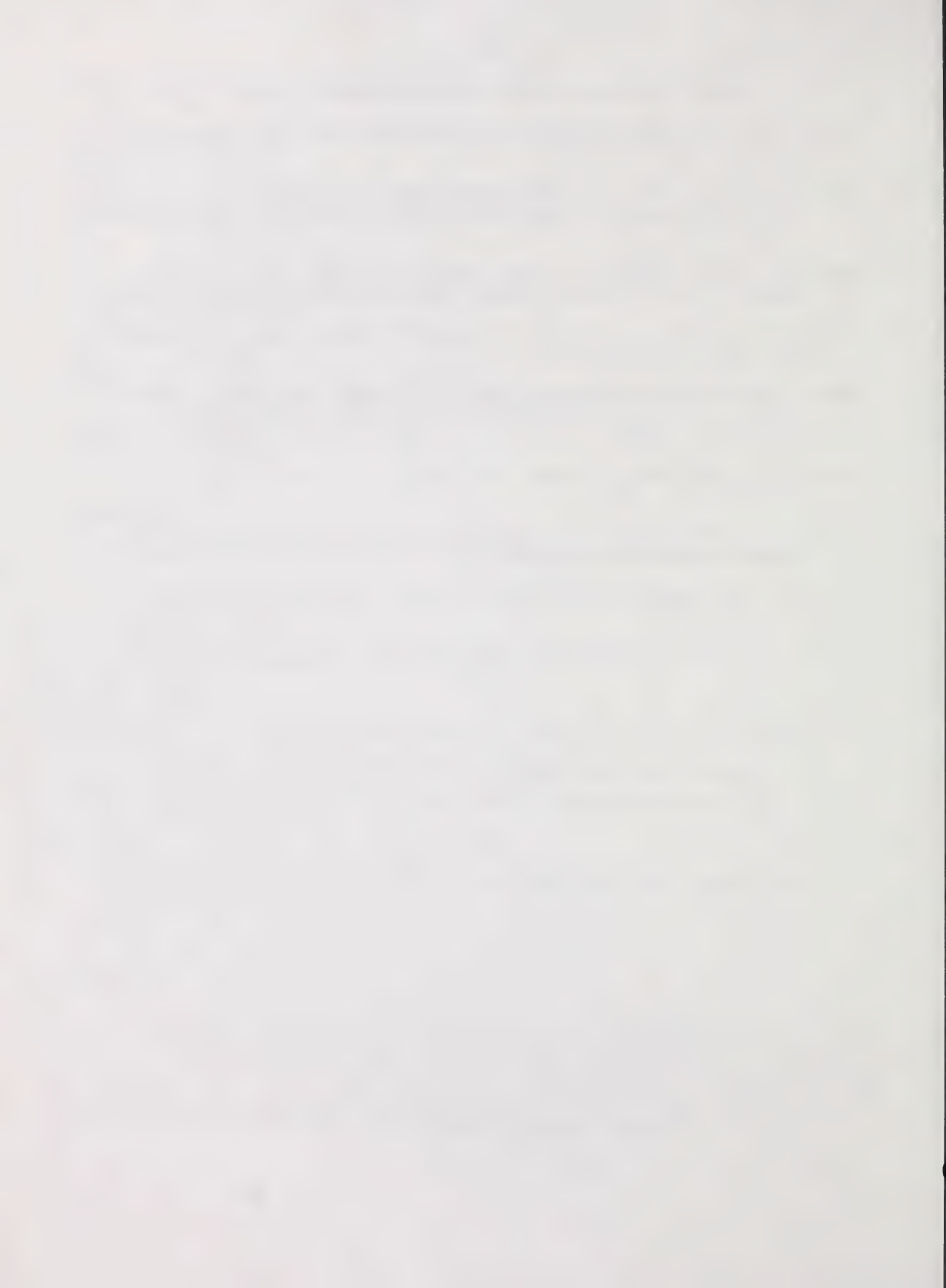
For methods of substituting for **op. cit.** and **loc. cit.** consult any accepted manual on style.

REMEMBER:

The research paper develops a thesis. It supports this thesis by facts, examples, illustrations, and the ideas of experts on the subject. It is not just a list of ideas on the topic, nor is it just a collection of quotations of famous persons. It is the opinions and ideas of you, the writer, formulated after considerable research, and illustrated and supported by the ideas and words of knowledgeable persons.

Useful References for Writing the Research Paper

1. Baker, S.W. **The Complete Stylist and Handbook**. New York: Thomas Y. Crowell Company, 1976.
2. Blakey, D. and Cooke, A.C. **The Preparation of Term Essays**. Vancouver: Talex Printing and University of British Columbia Book Store, 1969.
3. Campbell, W. and Ballou, S. **Form and Style: Theses, Reports, Term Papers**. Fourth Edition. Boston: Houghton Mifflin Company, 1974.
4. Corbin, R., Perrin, P., Buxton, E. **Guide to Modern English**. Toronto: W.J. Gage Limited, 1959.
5. Modern Language Association of America. **The MLA Style Sheet**. Second Edition. New York: Publications Center, Modern Language Association, 1970.
6. Moore, R.H. **The Research Paper**. New York: Holt, Rinehart and Winston, Inc., 1967.
7. Payne, L.V. **The Lively Art of Writing**. Third Edition. Chicago: Follett Publishing Company, 1975.



LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE SHORT STORY — ITS NATURE AND CHARACTERISTICS

You will now begin a study of fiction. As you read and work through the following lessons, you might keep in mind the qualities of good fiction and good literature in general. There will be an assignment in Lesson 20 which will ask the question "What is good literature?" You will be expected to write a term essay on this topic.

THE NATURE OF FICTION

Fiction may be defined as "something invented by the imagination; specifically an invented story." In other words, it is something which is not true. Yet we have all heard the cliché: "Truth is stranger than fiction." What does all this mean? It means that if fiction is to be good fiction it must be realistic. It must even be more real than actual fact. The reader will accept coincidence in real life whereas he will scoff at it in fiction. Fiction is well-ordered; every incident, every speech, every action has a purpose. Real life is filled with unexplained actions, needlessly repeated phrases, and irrelevant incidents. Just listen to an impromptu group interview. Everyone seems to be talking at once, with half-finished interjected speeches punctuating the whole scene. Fiction could never survive this way.

Fiction, furthermore, is just a "wedge or section out of the characters' lives and presented to the reader as a unit."¹ The lives of the characters went on before we looked in on them, and will continue to go on after we have closed the book. It becomes the writer's duty to inform us of what significant past events have occurred, in order for us to appreciate the current happenings. The writer must also show us why this particular "wedge" is more important than any other one.

In doing so the writer must select and organize only the relevant incidents in order to give us a full understanding of life and an enjoyment of the selection.

¹L.B. Mirrielees, Teaching Composition and Literature (Harcourt Brace and Company), 1943.

Exercise 1

After reading pages 3 to 8 in **Story and Structure**, list the characteristics of escape and interpretive literature, and list the characteristics of an inexperienced and a discriminating reader. Notice that the characteristics are opposites. One is done for you.

ESCAPE LITERATURE	INTERPRETIVE LITERATURE
provides pleasure solely	provides pleasure plus understanding
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

INEXPERIENCED READER	DISCRIMINATING READER
insists on an exciting image of life	accepts life as portrayed by author
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

CHARACTERISTICS OF A SHORT STORY

Let us look more closely at the short story as a form of fiction. We will later look at the novel and the drama.

A short story is "a story which is not long." A circular definition? Maybe, but the essence of this form of fiction lies in the word "short." It is difficult to put a word limit as a characteristic. E.M. Forster has said novels must have at least 50,000 words. Does that mean that anything up to this limit is a short story? Perhaps. The number of words doesn't matter.

What does matter is the development. A short story is compact. There is no irrelevant material. There are no pointless digressions. Characters are not fully developed. Even the main character is often only partly complete. The conflict arises from a very definite set of circumstances, and the action progresses quickly to its climax. Every speech contributes to this climax.

When the story begins, it begins "in medias res," that is, in the middle of things. From this point the antecedent action is revealed as the plot moves forward. The story ends immediately after the climax has been reached. There is no lengthy explanation or denouement.

Now turn to page 456 of Story and Structure and read "Youth."


YOUTH
by
Joseph Conrad

Joseph Conrad, the writer of this story, is a writer of unusual interest. For one thing, he was a Pole who learned to speak English as an adult and so far succeeded in learning it that he is considered one of the most artistic novelists that ever wrote in English. Many years of his life he spent at sea in the Merchant Navy, and his best works deal with the lives and adventures of sailors, or with the life and adventures of the white man in the Tropics.

But it is not merely as tales of adventure that Joseph Conrad's stories should be read. Were they no more than tales of adventure, they would be little more than the cheap paperbacked lurid novels of the third-rate newsstand. There is much more to them than the telling of a tale, however good. Into each of his stories, Conrad puts much of himself: his deep and abiding interest in his fellow human beings; his clear and accurate observation of details; and above all, his own absolute conviction of the mysterious depths that lie in every human soul. The reader never quite feels he knows fully the characters of Joseph Conrad's books: he gets to know them very well, to sympathize with them, or dislike them exceedingly. But these characters are like real people to us just because they are not overanalyzed to us: something of the real human mystery remains.

YOUTH is a long "short story." As in all short stories, much is omitted, and all that is given must direct our minds to the central theme. What is its central theme? The title must give us an idea. It consists of one word only — YOUTH. What then is the story going to do? Is it going to define youth? To illustrate it? Is it going to deal with some particular youth as a person? Or with youth as a stage of life? It is deliberately a vague title. We must read the story to find out the author's purpose and how well he carries it out.

Exercise 2 "Youth"

- 
- (1) Considering the comments just made about the story itself, what generalization about life does Marlow make? State this generalization as concisely as possible, and quote at least one statement where Marlow makes this generalization.

- (2) The story is told by 42-year-old Marlow, some twenty years after it happened, to a group of **men** from various occupations.

- (a) Why is the story not told directly to the reader?
Is there some special reason for Conrad's having Marlow narrate it?

- (b) What do these five men have in common?

- (3) A number of omens at the beginning of the story foreshadow the fatal end of the "Judea." What are they?

- (4) Conrad is considered an artistic writer. How does Marlow's description of the explosion differ from the way an ordinary writer would describe it? (Pages 468 and 469)

- (5) The story conforms to the popular formula "A sympathetic protagonist is confronted with obstacles, and overcomes them." It contains a great deal of action.

- (a) In which classification of magazine (quality, slick, pulp)

would you most likely expect to find this story? _____
Give several reasons for your answer.

- (b) Would you, or would you not, classify this as primarily an escape story? Organize your answer into two or three paragraphs.


This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be from a notebook or a standard sheet of stationery. There is no handwriting or other markings on the page.

- (c) The voyage can be likened to a trip through life. If we accept this as a symbolic voyage, what do each of the following objects represent in real life:

- (i) The Judea _____
- (ii) the 14' longboat _____
- (iii) the fire aboard ship _____
- (iv) the explosion _____
- (v) Captain Beard _____
- (vi) Mahon (pronounced "man") _____

Exercise 3 "The Little Business Man"

- (1) Study the notes on CHANCE and COINCIDENCE on page 51 to 52 in **Story and Structure**.

- 
- (a) Although chance and coincidence are important tools in the hands of a skillful writer, "The Little Business Man" does turn on a rather improbable coincidence. What is it?

- (b) Is Conrad also guilty, in "Youth," of creating coincidental situations which strain our credulity? Explain.

- (2) Callaghan attempts to make his characters seem plausible (especially Henry, whose actions are so central to the story). Is Henry a completely believable character? (Is it plausible, for instance, given Luke's obvious feelings for Dan, that Henry would go ahead with his plans to get rid of the dog?)

- (3) "The Little Business Man" has also been published under the title "Luke Baldwin's Vow." Having read and thought about the story, explain which title you feel is more appropriate. Consider the titles in terms of how each reflects the mood, atmosphere, and purpose of the story.

- (4) Reread pages 3 to 8 in Story and Structure on interpretive and escape literature. We are told on page 4 that "escape and interpretation are not two great bins, into one or the other of which we can toss any given story. Rather they are opposite ends of a scale, the two poles between which the world of fiction spins."

How would you classify "Youth" and "The Little Business Man" on the scale of interpretation and escape? (Assume that, on a scale of one to ten, pure interpretation is ten and pure escape is one.) Use evidence from the stories and notes in Story and Structure to support your classification.

(There is more room for your answer on the next page.)

- (5) If Dan had drowned, "The Little Business Man" would have had a very different ending. How would such an ending have affected the story's position on the escape-interpretation scale?

ELEMENTS OF PLOT (Required reading: pages 45-52 Story and Structure)

Escape literature is marked by fast-moving, exciting action, with the emphasis on plot structure. Interpretive literature, on the other hand, generally concentrates less on action and more on character development. In either case, though, there is a definite structure in the organization of plot.

Most people recognize seven steps in plot development:

1. The basic idea or reason for the action to take place is called the MOTIVATION. Without a basically unstable situation, no action can occur.
2. Once the unstable situation is recognized, opposing forces must be present to provide a CONFLICT. The conflict may take one of three forms:
 - a. PHYSICAL CONFLICT — in which the struggle is physical bodily contact, or in which the forces are represented by two individuals. This is often called man-versus-man conflict or people-versus-people conflict.
 - b. MENTAL CONFLICT (often called internal conflict) — in which the two struggling forces are ideas or concepts within one person. Usually this type of conflict centers around a decision the character has to make. Often called man-versus-self conflict or people-versus-themselves conflict.
 - c. EXTERNAL CONFLICT (often referred to as environmental conflict) — in which one force is represented by a character, and the other force by some element of nature, or by some element in the character's social or economic environment. This is often called man-versus-environment conflict or people-versus-environment conflict.

Note: The names used to identify these types of conflict may not always be those presented here. In fact, this is not important. An understanding of the opposing forces and what relationship they bear to the protagonist is all that is necessary. Usually the term used to identify these conflicts is somewhat self-explanatory.

3. Once the opposing sides have been clearly delineated for the reader, the next step is to offer some COMPLICATION. This usually comes in the form of a series of circumstances which tend to thwart the protagonist's reaching of a desired goal. In the case of internal conflict, the protagonist is often confronted with an equally feasible alternative to the course of action already partially decided on. This causes vacillation, and the reader is brought to the next step.

4. SUSPENSE is the logical outcome of two equally feasible or equally strong opposing forces. The more equal the forces are, the less obvious the outcome will be and the higher the tension becomes.
5. At the moment of greatest tension, the two opposing forces meet head-on in an inevitable confrontation. It is at this moment that the CLIMAX is reached.
6. The next two steps come very swiftly on the heels of the climax. The OUTCOME is nothing more than the result of the climax. One of the opposing forces overcomes the other. Many people consider climax and outcome as the same.
7. In most well-structured stories, a DENOUEMENT is not necessary, but in others it is. A denouement is an explanation or clarification of the result of the climax. Often no explanation is needed; everything seems self-evident. In a "DEUS EX MACHINA" ending, the reader would be lost without a denouement, so the author often elaborates on the method in which the protagonist eventually solved the dilemma.

There is one more element often used to add interest to the plot. This is FORESHADOWING. It is a method whereby a hint of the outcome is presented early in the complication to alert a discerning reader. Often, however, the foreshadowing is so skillful that it is obvious only after the story has been read and the reader looks a second time.

Read "The Destroyers" in Story and Structure, page 52 .

Student's Questions:

Exercise 4 "The Destructors"

- (1) (a) In view of what you have read about conflict as an element in story structure, and about the roles of opposing forces, identify the conflicts in this story. Make clear what the opposing forces are and what type of conflict they are in.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (b) In the light of your answer to (a) name the protagonist and the antagonist. Give one or two reasons for your choice.

- (2) This story uses the most common basic formula of commercial fiction: a protagonist aims at a goal, is confronted with various obstacles, overcomes them and achieves the desired goal. There are, however, some differences from the accepted formula. Discuss these differences.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or shadows, suggesting it's a scan of a physical document. There is no handwriting or other markings on the page.

- (3) What is the motivation for the gang's action?

- (4) Name two ways that suspense is achieved.

- (5) What is there in common between the two seemingly different proposed exploits of pinching free rides and destroying the house?

- (6) Purely from a structural point of view, does this story have a "happy" ending? Explain.

This image shows a single sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or shadows, suggesting it might be a scan of a physical document. There is no handwriting or other markings on the page.

-
-
-
-
-
-

- (8) This story has a number of contrasts in it. For example, the gang is called "destructors," yet in their own way they are actually "constructors." Explain.

- (9) What seemed to be society's values at the time of the story? What were the boys interested in primarily? What comment on life do you suppose the author is making?


DEVELOPMENT OF CHARACTER

Perhaps the two most important elements in a story are plot and character. Without either one of these, there can be no story. The two are really inseparable.

You will find a discussion of the types of characters to be found in literature discussed on pages 75 to 79 in **Story and Structure**. Learn the distinction between ROUND, FLAT and STOCK CHARACTERS.

There is one character, however, that is not mentioned in the text. This is the DRAMATIC FOIL. Usually this term is restricted to drama, but occasionally it finds its way into a study of the novel and even the short story. The dramatic foil is a character whose purpose it is to emphasize the character of some other person in the story by exhibiting contrasting traits. Perhaps a good example may be taken from the comic strip "Mutt and Jeff." These two characters are actually foils to one another.

Exercise 5

- 
- (1) Briefly state the two methods of character portrayal in a story, and indicate which is the more successful and convincing.

- (2) In your own words explain the three "must's" in a convincing character portrayal. Be brief.

Now read "I'm a Fool" page 91 , and "Tears, Idle Tears" page 101 .

(1) The swipec's character is dramatized quite fully in this story. Using the questions on page 100 of **Story and Structure**, write a character sketch of the swipec, mentioning his attitudes and philosophy towards life.




[illegible]

- [illegible]

Exercise 7 "Tears, Idle Tears"

- (1) The title is a literary allusion. It is part of a long poem called "The Princess" by Alfred Tennyson. The complete quotation is as follows:



Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy autumn-fields,
And thinking of the days that are no more.

What does knowledge of this poem add to the meaning of the title and of the story?

- (2) What means are used to characterize Mrs. Dickinson?

- (3) (a) In what respect are Frederick and his mother character foils?

- (b) In what way are Frederick's mother and the girl on the bench foils?

- (4) (a) Is Frederick a static or a dynamic character? _____

- (b) What is the suggested origin of his crying?

- (c) Why does his conversation with the girl calm him down?

SUGGESTED ANSWERS**EXERCISE 1**

- (a) Escape Literature — purely for entertainment; takes us away from real world; tends to end happily
- (b) Interpretive Literature — sharpens our awareness of life; enables us to understand our troubles; often ends unhappily
- (c) Inexperienced Reader — seeks only escape; often sticks to one subject
- (d) Discriminating Reader — takes deeper pleasure in fiction; reads variety

EXERCISE 2

1. Youth is the best and most challenging time of life.

"...I remember my youth and the feeling that there will never come back anymore — the feeling that I could last forever, outlast the sea, the earth, and all men."

"...tell me, wasn't that the best time, the time when we were young at sea; young and had nothing...?"

- 2. (a) Will be corrected by your correspondence teacher.
(b) All five men are former sea-faring men and all are past middle age.
- 3. There are any number of omens. Each time the boat was delayed would be a suitable answer.
- 4. Conrad seems to neglect all other senses but the visual. For example, it is almost a "silent" explosion. "Phoo!" is the sound he uses to describe it. The point of view is Marlow's. Most writers would appeal to the visual sense, certainly, but no doubt much would be said of the noise and smell of the explosion. Conrad describes this almost nonchalantly.
- 5. (a) This story would not likely appear in a pulp magazine because there is too much of a philosophical attitude about it.
The most likely choice would be a quality magazine, although perhaps a number of slicks might also carry it.

This story is narrated without usual sensuous excitement. It is a story symbolic of life's journey and depends on this interpretation for its appeal to the reader.

- (b) Will be corrected by your correspondence teacher.
- (c) These are possible answers; others may be just as valid:
 - (i) — a young man's outlook on his prospects for the future
 - (ii) — reality It is not nearly as glamorous as the Judea seemed to Marlow at the beginning of the voyage.
 - (iii) — one of the many spontaneous problems of youth
 - (iv) — the exuberance with which youth is filled
 - (v) — wisdom; the staid, conservative element in society
 - (vi) — perhaps people in general

EXERCISE 3

1. (a) The coincidence is that Luke, while taking an unusual roundabout approach to the house, should arrive at precisely the right spot in the river at the right moment to save Dan from drowning.
(b) Will be corrected by your correspondence teacher.
2. Will be corrected by your correspondence teacher.
3. Will be corrected by your correspondence teacher.
4. Will be corrected by your correspondence teacher.
5. Will be corrected by your correspondence teacher.

EXERCISE 4

1. (a) There are obvious physical conflicts between the gang and Old Misery and between T. and Blackie. Environmental conflict exists between the gang and the conditions of the slum area in which they live. Perhaps there is even a conflict between Old Misery's house and the rubble all around it.
(b) There is no "right" answer for this question. Give your opinion and support it with valid reasons.

Trevor is described as the most important character (see notes on the omniscient point of view in **Story and Structure** — page 157), but he is only representative of a large force or group — the gang. This group is aligned against, what is to them, a hostile and alien society. In this sense, the protagonist can be regarded as the gang.

The larger, adult society, which promotes the double standard of behavior, allows mass destruction, and creates slums can be viewed as the antagonist.

2. Will be corrected by your correspondence teacher.
3. The gang has several motivations. Perhaps they are simply restless; perhaps they are prompted by a sense of conformity (after all, the house does seem out of place in the midst of all the other broken buildings); or perhaps they are rebelling against the materialistic values of society.
4. (a) Mr. Thomas returns sooner than expected.
(b) Mr. Thomas insists on going to the house before "rescuing" the lad from the loo.
5. Obviously both exploits are against the law. Both are protests against the adult world and against organized society in general.
7. (a) Will be corrected by your correspondence teacher.
(b) Obviously the boys are not thoroughly bad. They are considerate of Old Misery's spending the night cold and hungry and so offer him a blanket and food. They certainly exhibit a keen sense of organization and determination. It is almost beautiful to watch them do an artful job of destroying the house.

8. The gang members collectively create (or “construct”) a plan of action and carry it out. They prove to be good organizers and develop their powers of mutual support. In a symbolic sense, they react against their valueless existences and approach constructive forms of action. They are seeking identity and recognition in a society of uncertainty and transition.
9. Will be corrected by your correspondence teacher.

EXERCISE 5

1. **Direct presentation**—The author describes what a character is like or has someone else in the story tell us.

Indirect presentation—The author has the character doing something which reveals personality. We as readers observe and draw our own conclusions regarding the characters.

The indirect method is generally more credible and thus more convincing.

2. (a) The characters must be consistent in their behavior.
(b) They must be clearly motivated in what they do.
(c) They must be completely plausible or lifelike.

EXERCISE 6

1. Will be corrected by your correspondence teacher.
2. Refer to the notes on “I’m a Fool” on page 201 of **Story and Structure**. Through dramatic irony we, as readers, see the contrast between what a character thinks or knows and what we know about him. The swipe has a strong tendency to blame other people or situations for his faults. His reluctance to admit his responsibility for evasion and lying suggests that his immaturity is deeply rooted.
3. Will be corrected by your correspondence teacher.

EXERCISE 7

1. Will be corrected by your correspondence teacher.
2. We see her in action; we hear her thoughts; and the author also tells us about her.
3. Review the notes on *dramatic foil* in this lesson.
 - (a) Mrs. Dickinson is conscious of her public image, concerned with being in style, a bit of a snob, yet quite courageous. Freddie is meek, timid, and shy.
 - (b) The girl on the bench is much more friendly to Freddie than his mother was; she was not ashamed of Freddie’s tears as his mother was; she was not nearly as much in fashion as Mrs. Dickinson was.

4. (a) Frederick is probably dynamic because it is unlikely that his crying spells will come as frequently from now on.
- (b) The origin is probably the episode in his bedroom when he was just a child, shortly after his father died.
- (c) Will be corrected by your correspondence teacher.

Questions or Comments

[illegible]

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions
and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

STUDYING THE SHORT STORY - (continued)

SETTING

We have looked at the obvious superficial elements of the story now let us go beneath the surface and look at some of the subtleties. One of these is SETTING. Except for Edgar Allen Poe's writings, the setting is usually taken for granted. Its influence on the story is usually slight. The story must take place somewhere; thus a setting is essential, but no emphasis is placed on it. It must, nevertheless, be carefully considered because it often enhances either the characters or the theme. For example, in "The Destroyers," which you have just read, the setting is a blitzed area of London. Surely the influence of the lonely, leaning house on the plot and motivation is obvious. It is doubtful that the same idea would have entered Trevor's head had the house been on a firm foundation in the centre of a busy residential area. Thus you see setting, although taken for granted, is quite important to the story.

THEME

Another of the less obvious elements of a story is THEME. There are numerous definitions of this term. Story and Structure calls it "a unifying generalization about life." You might also think of theme as a revelation of a universal truth about human behaviour. Theme is all these things, and sometimes more. Theme is a concept sometimes difficult to express. It may be revealed explicitly in the story through the words of a character, or it may be so subtle that it is merely implied and thus difficult to express in a verbal statement. To determine theme you must ask yourself, "What is the purpose of this story?" If the answer is "To reveal something significant of human behavior," then you may be safe in saying that the story has a theme. The theme will be a statement about that facet of human behavior.

A caution must be inserted here. A theme is not a precept or rule governing the conduct of human behavior; it is just an observation. A theme does not judge; it merely reports human behavior.

Exercise 1

After reading pages 108 to 114 in **Story and Structure**, write a short paragraph outlining the differences between the themes of "commercial" fiction and "interpretive" fiction.

Exercise 2

Write six concise statements outlining the six principles of **THEME** in a story. (Do not copy six sentences from the text. Put the idea in your own words.)

Now read "Just Lather, That's All" on page 441, "Boys and Girls" on page 114, and "Defender of the Faith" on page 130.

Exercise 3 "Just Lather, That's All"



- (1) (a) What is the main conflict in this story?

- (b) Is it external or internal? _____

- (c) Is it a dilemma? Give evidence.

- (2) (a) The barber is arguing with himself (much like Macbeth does before he kills Duncan) over whether he should kill the captain or not. What are his arguments in favor of and against the killing?

- (b) Which of his arguments are governed by his sense of loyalty to his country? by his desire for personal fame? by his dedication to the art of barbering?

- (3) The many little details tend to build suspense in this story, and it seems that plot is the major element; yet all the story's elements contribute to a central theme. What is that theme? Could it be called a moral? Why or why not?

- (4) (a) If the barber had killed the captain what would have happened to the theme of the story? What would the theme be?

- (b) Would such an ending have been equally justified by the early part of the story?

- (5) (a) Is the "surprise" ending plausible? Explain.

- (b) What functions does it serve?

Exercise 4 "Boys and Girls"



- (1) Although characters are not fully developed in short stories, we can gain some important knowledge of them by observing their relationships with other characters in the story. We can also gain insights into their motivations, needs, and fears.

What is the narrator's attitude towards the following characters?

- (a) Her mother

- (b) Her father

- (c) Her brother

- (2) In escape literature conflicts are usually single, clear-cut, and easily identifiable. Interpretive fiction, however, often illustrates conflicts which are various and subtle. Consider the narrator's relationships to the other characters in answering the following questions.

- (a) Describe the narrator's conflict. What type of conflict is it? Explain your answer.

- (b) How does the narrator's conflict relate to her various childhood fears (see page 115) and her growth to independence (see page 125)?

- (3) (a) How does the narrator see her role in the family?

- (b) Why does she display an ambivalent attitude towards work associated with her mother (see page 118) and work associated with her father (see page 119)?

- (4) Three different worlds can be found in the story: that of the narrator and her family, that of the foxes (see pages 116 to 117), and that of the narrator's dreams and stories.

- (a) What is the significance of the narrator's dreams and stories to the plot development of "Boys and Girls"?

- (b) How does the narrator's inner world differ from that of the foxes and from that of her family?

- (5) The action of the story illustrates sibling rivalry between the narrator and Laird, her brother.

- (a) Give two specific examples of sibling rivalry from the story.

- (b) Explain why the rivalry occurs in each case.

- (6) Formulate a theme for the story, taking into account its exploration of male and female roles in society and its illustration of an individual's growth towards freedom and self-reliance.


DOES YOUR THEME FOLLOW THE SIX PRINCIPLES OF THEME?

Do you have any questions you wish to ask your correspondence teacher?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Exercise 5 "Defender of the Faith"

- (1) This story could be called a "novella" or "novelette." List two reasons to justify such a classification.



- (2) There are four direct conflicts between Marx and Grossbart. Each is physical. Identify each conflict and indicate which man is the victor in each encounter.

(a)

(b)

(c)

(d)

- (3) Sergeant Marx finds himself constantly faced with dilemmas. Which of the conflicts in the above question are dilemmas? Indicate their purpose; that is, do they create suspense, develop character, illuminate theme? Support your answer.

[illegible]

- (4) The reason the protagonist is in a dilemma is that he has at least three roles to play — top sergeant, Jew, and human being. Point out instances where Marx acts in each of the following roles.

top sergeant _____

Jew _____

human being _____

- (5) Sergeant Marx asks on page 152, "What are you, Grossbart? Honest to God, what are you?" Give your answer to this question by sketching Grossbart's philosophy of life.

- (6) We might also ask, "What is Sergeant Marx?" Considering the roles Marx has to play, and his conduct, what is your estimation of Sergeant Marx?

[illegible]

- (8) Who is "The Defender of the Faith"? Support your answer with specific evidence from the story.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (9) Try stating the theme of this story. (You may have to include such things as the concepts of Jewishness, military life, judgement, command and responsibility.)

Do you have any questions you wish to ask your correspondence teacher?

POINT OF VIEW

Read carefully pages 156 to 161 in **Story and Structure**. There is very little more that can be added to the information given except to emphasize that any particular point of view has its advantages and its limitations.

Exercise 6

Complete the table on the next page from information in the text. Be as concise as possible,

Exercise 6 (continued)

Point of View	Characteristics	Stories in which used	Advantages	Limitations
Omniscient				
Limited omniscient				
First person				
Objective				

The table you have just completed has dealt with four points of view within one large category: the MENTAL POINT OF VIEW. There are two other large categories: the PHYSICAL and the EMOTIONAL.

If "point of view" can be defined as a focal point or a focussing of vision, then the differences in mental, physical, and emotional points of view become more obvious. The mental point of view has been treated rather fully already. It is the focal point that the author makes the reader take to view the happenings of the story. The reader focusses on the events through the mind of one or another of the characters.

The physical point of view is the actual physical location in which the character in the story is standing when the events of the story occur. The character may be pressed up against the window of a candy-store, in a hotel room in New York, out in a cab in the country, or in any number of such physical locations.

The emotional point of view is the focussing of attention on a particular feeling within the reader. The author so constructs sentences and events that they evoke an emotional response from the reader. Often the emotional point of view can be regarded as the mood of the story.

That the emotional point of view may change, depending on the person who is relating the event, is well illustrated by the three examples which follow, all dealing with the same event. Notice, also, that there is a definite physical point of view in each example.

A. Jake had just finished burning the last of the leaves and was putting away the rake when he saw the snow. It came down from the grey November sky in tiny scattered flakes at first, but by the time he came out of the garage it was snowing in a dense fall and the ground had been covered.

"Wouldn't you know it," he muttered angrily. "I finish raking in time to shovel snow. All I ever do is work. If it isn't one thing, it's another."

Through the cold white of the falling snow, the sound of a window of the big house being opened reached Jake's ears and was followed by a voice calling, "Jake, you'd better not leave until you clear off the walk."

"All right, Mrs. Graham," he answered.

B. The meteorologist was leafing through a pile of charts and reports that covered his desk, when the door opened. A young man entered, carrying a slip of paper in his hand. As he handed the paper to the meteorologist, he remarked, "It's snowing. It began a few minutes ago, and now it looks like it might be the heavy snow you predicted."

"Swell," replied the meteorologist. "I've been waiting all morning and afternoon for that snow. I was beginning to think my prediction had been wrong."

C. As the woman looked out of the window, she smiled for the first time in many days. She was a young woman but her face had lines of anxiety and worry drawn on it.

A little boy of five came into the room. He was dressed in pyjamas and slippers and the cord to his robe was dragging on the floor.

"Rickie, it's snowing," the woman urged.

The boy slowly approached her and she picked him up. "See," she said, "I told you it wasn't too early for Christmas."

As a man came into the room, she said, "Now run along up to your room. I want to talk to your father."

After the father and son had exchanged greetings and the child had left the room, she said, "He's been tired all day."

"We'd better give him his presents to-morrow," the father said. "It's likely to happen soon now."

"Yes," replied the mother. "I'm so happy that it snowed. It will help make this last Christmas a happy one."

Now read "Paul's Case" on page 170, and "The Catbird Seat" on page 187.

Exercise 7 "Paul's Case"

- (1) Technically the mental point of view of this story is omniscient. The author enters the minds of the characters at will; however, there is an abrupt change in focus early in the story.

(a) Where does this change take place?

(b) Through whose eyes do we see Paul before this change?

(c) Through whose eyes do we see him after the change?

(d) Is there any purpose for this shift? Explain.

- (2) Trace the emotional points of view throughout the story. What causes the changes in Paul's moods?

- (3) What is there in Paul's appearance and behavior to indicate that he is abnormal?

- (4) Why does Paul behave this way? Why does he lie?

- (5) Is Paul a static or developing character? If the latter, at what points does he change? Why?

- (6) What is there in common in Paul's trips to the stock theatre, his trip to New York, and his suicide?

- (7) (a) What significance is there in having the story set in Pittsburgh and New York? Could the same story be as valid set in Toronto and Montreal?

- (b) Is there any significance in the season's being winter? Could the same thing have occurred in July? Explain.

Exercise 8 "The Catbird Seat"

- (1) (a) Through whose consciousness do we see the story?



- (b) Where in the story are we taken most fully into Mr. Martin's mind? Why does the author allow us in?

- (2) (a) At what point does Mr. Martin change his plans? Why?

- (b) What happens to the point of view at this point?

- (c) What does this change tell us about the seriousness of the story?

- (3) In what ways are Mr. Martin and Mrs. Barrows character foils?

- (4) Enumerate the conflicts in the story. How are these conflicts different from those usually found in a murder story?

- (5) Evaluate the surprise ending by the criteria suggested on page 48 of the text.

- (6) Why does Thurber use this particular expression of Mrs. Barrows' for his title rather than one of her others?

SYMBOL

The discussion on symbol and irony in Chapter 6 of your text makes reference to several stories that are not included in the correspondence study lessons. You may find that you will understand symbol and irony better if you read these stories. For a change you may read a story without the pressure of trying to answer questions on it. We are sure you will enjoy these stories.

Exercise 9

- (1) List the characteristics of an effective literary symbol.



- (2) What warning is given to the student regarding symbolic meanings in stories?

IRONY

There are a number of meanings for "irony," and an equal number of terms depicting the types of irony in literature. We will not go into a detailed study of all these types. The first thing to understand is that irony is generally a contradiction. In literature you may consider it as a matter of concealment. A distinction of types depends on from whom a thing is being concealed.

If the intended meaning of a word is being veiled from the reader or from a character in the story, we can say that VERBAL IRONY is present. Of course, there are other names for this type of irony. It may be called irony of meaning, of words, of comment, or perhaps even a few others besides.

If the meaning of a statement or set of circumstances is concealed from one of the characters in the story, but is obvious to the reader, then we can say that DRAMATIC IRONY exists.

If the true meaning of a set of circumstances is not revealed to either the reader or to the characters in the story until the outcome of the circumstances is obvious, and then a contradiction in expected outcome is present, we can say that IRONY OF SITUATION exists. This type of irony is also referred to as irony of outcome, of happenings, of events, of result, or perhaps even a few others.

In all this discussion, the basic thing to remember is that regardless what "name" is used, there must be a contrast, or contradiction, or concealment in one way or another for irony to be present.

Read "Millstone for the Sun's Day" on page 203 and "The Guest" on page 210.

Exercise 10 "Millstone for the Sun's Day"

- (1) Explain the fundamental irony of this story.



- (2) The old man complains that the ritual has been updated and is no longer what it was in days passed (for example, an engine block has replaced the original millstone).

- (a) What is the significance of this modernization?

- (b) What is the significance of the old man's complaints?

- (3) There are two scapegoats in the story.

- (a) What is a scapegoat?

- (b) Who is one scapegoat in the story? Explain.

- (c) Name at least two scapegoats in today's society. Support your answer.

- (4) "Millstone for the Sun's Day" can be called an allegory - a story in which the characters and events are symbolic of events in actual human society.

- (a) What symbols can you see in the story? Name and explain at least two symbols.

- (b) What is Rudy Wiebe saying about human nature and human society?

Exercise 11 "The Guest"

- (1) (a) Is the title ironical? How?



- (b) What kind of irony is this?

- (c) Why is "The Guest" a better title than "The Prisoner"?

SUGGESTED ANSWERS**EXERCISE 1**

Commercial fiction tends to reinforce our prejudices and ideals. It presents life as we would like it to be. All conflicts serve a worthy purpose, and good eventually triumphs over evil. Please read about happy endings on pages 48 and 49 of **Story and Structure**. Review pages 3 to 8 and 111 of **Story and Structure**.

EXERCISE 2

Answers are on pages 112 and 114 of **Story and Structure**.

EXERCISE 3

1.
 - (a) The main conflict is whether the barber should kill Torres or just shave him.
 - (b) It is an internal conflict. There is some element of external conflict, however. After all, the men are on opposite sides; but the biggest question is in the barber's mind.
 - (c) Obviously this is a dilemma. The barber has two choices. Whichever choice he makes, there will be some people against him. If he kills Torres, he will be called a coward; if he just shaves him, he will be called a traitor.
2.
 - (a) **Pro**
Torres was the enemy.
The barber was a rebel.
Torres deserved killing.
The task would be simple.
The barber would become famous.

Con
Torres was a first-class customer.
The rebel was a barber, proud of his ability and skill.
Killing Torres would not stop the fighting.
He would have no place to hide the body.
He would be a hunted murderer.
People would call him a coward.
 - (b) Patriotism — Torres is an enemy who deserves to be killed.
Fame — The barber would like to be remembered as a hero, not as a coward.
Dedication — Torres' beard was a challenge that demanded a barber's skill.
3. Remember that a theme is not always a moral. Please reread the comments in **Story and Structure**, pages 110 to 111. Morals try to provide universal guidelines. Does the story tell us what the barber **ought** to do? Note that Torres leaves, free to continue the slaughter. What, then, is the theme? Please see additional comments in **Story and Structure**, pages 201 to 202.

Will be corrected by your correspondence teacher.

4. Does the barber seem capable of cold-blooded murder? Please see **Story and Structure**, pages 49, 50, 78, 79, 160, and 161. Would the story have the same impact if the barber underwent a sudden change of character and slit Torres' throat?

Will be corrected by your correspondence teacher.

5. (a) The ending is plausible because the barber is involved with the revolutionaries. He acts only as a spy and is not part of the active force.
- (b) The surprise ending states and reinforces the theme. It aids in the revelation of character. We learn that "killing is not easy," no matter for what reason.

EXERCISE 4

1. (a) The narrator has an ambivalent attitude towards her mother. She was "kinder than her father," but she was "not to be trusted." "She loved me...but she was also my enemy."
- (b) Her feelings toward her father are more positive. He did not talk to her much, but she enjoyed being with him and working with him — experiencing "a feeling of pride."
- (c) Laird, her younger brother, was, in her view, "no help to anyone." She regarded him as somewhat inferior, awkward, and irresponsible. "Who could imagine Laird doing my work?"
2. (a) She experiences several inner conflicts, a major one caused by her search for acceptance, recognition, and identity within the family unit. She experiences the characteristic fears and anxieties of childhood and seeks security in dreams. Unconsciously she may be competing with her mother for her father's attention. She greatly fears that she may become a replica of her mother.
- (b) Will be corrected by your correspondence teacher.
3. (a) She sees herself as her father's helper and believes that no one could do the job as well as she does.
- (b) Her mother's work is important. She doesn't like household duties, and she doesn't like what her father has to do in order to feed the foxes.
4. Answers to (a) and (b) will be corrected by your correspondence teacher.
5. (a) She overhears her father's discussion with her mother at the barn: "I heard my mother saying, 'wait till Laird gets a little bigger, then you'll have a real help.'"
- Later, the narrator compares her abilities with Laird's inadequacies, suggesting that her mother does not give her due credit: "Who could imagine Laird doing my work — Laird remembering the padlock...cleaning out the watering dishes...It showed how little my mother knew about the way things really are."
- (b) Will be corrected by your correspondence teacher.
6. Will be corrected by your correspondence teacher.

EXERCISE 5

1. It is one of the longest stories in the text. The characters of Marx and Grossbart are fully developed. The story deals with more than just a development of character. There is a strong theme running through it; and there is sufficient excitement and surprise to make a good story, too.
2.
 - (a) In the episode concerning G.I. parties on Friday nights, Grossbart is clearly the victor.
 - (b) With regard to the weekend pass to St. Louis, again Grossbart is the victor.
 - (c) When Grossbart comes back from St. Louis and delivers the egg-roll, it seems that Marx begins to realize that he is being "taken."
 - (d) Finally, Marx is clearly the victor in the Pacific postings.

3. A dilemma is a specific type of conflict. There is a choice between two courses of action, but both are undesirable. Please see **Story and Structure**, pages 47 and 48.

Note that the plot events are less important than how each character reacts. As we see a character revealed or developed, a theme begins to evolve.

The exercise will be corrected by your correspondence teacher.

4. There are any number of instances. This should provide no difficulty.
(i.e. Jew — Marx allows Grossbart to attend Shul.)
5. Grossbart is a religious hypocrite who uses his faith as a convenient excuse to avoid unpleasant tasks. His first concern is always himself.
6. Will be corrected by your correspondence teacher.
7. "...I judge a man by what he shows me on the field of battle, Sergeant. It's what he's got *here*,"..."Guts," he said.

Like Archie Bunker, Captain Barrett prides himself on his open mind. His character is revealed in **Story and Structure**, pages 133 and 138 to 143.

Answers to 8. and 9. will be corrected by your correspondence teacher.

EXERCISE 6

Point of View	Characteristics	Stories Used	Advantages	Limitations
1. Omniscient (pp. 159-160)	1. 3rd Person	1. Tears, Idle Tears 2. The Destructors	1. inside characters 2. most flexible	1. shifting viewpoint 2. author could preach
2. Limited Omniscient (p. 161)	1. 3rd Person (viewpoint of major or minor character)	1. A Little Cloud	1. close to life 2. unifies	1. can't show knowledge of all characters 2. story moves only with chosen character
3. First Person (p. 162)	1. 1st Person	1. I'm A Fool 2. Just Lather 3. Defender of Faith 4. Youth	1. immediacy, reality 2. author enters indirectly	1. no direct interpretation by author
4. Objective (p. 163)	1. author a roving sound camera	1. The Guest	1. dramatic viewpoint 2. reader evaluates 3. more speed	1. no interpretation by author

EXERCISE 7

1. (a) The change in focus comes as Paul leaves the school after being reprimanded by the teaching staff.
 (b) We see him as the teachers see him.
 (c) We see him as he sees himself.
 (d) This shift reveals character and shows Paul's personality.
2. At school Paul is defiant. At the concert hall he is quite happy. When he finally heads for home, he becomes depressed and somewhat frightened. The next day when he leaves to go to the theatre, he is once again rejuvenated. While in New York, he is peaceful until he hears that his father is coming to look for him. At this point his old depression returns.

 It seems that thoughts of home trigger his unhappy moments, while every time he is away his spirits are lifted.
3. Paul has glazed eyes, a dandyish appearance, a nervous smile, and an arrogant attitude.
4. Will be corrected by your correspondence teacher.
5. Will be corrected by your correspondence teacher.
6. Each trip is an escape from reality.
7. (a) New York and Montreal are glamor cities with movies, plays, and "glitzy" shopping facilities.
 (b) Nature "dies" in winter. The flowers in winter are like Paul — they are blooming in an unreal world just like Paul is hiding from reality.

EXERCISE 8

1. (a) We see the story as Mr. Martin sees it.
(b) We are taken into his mind in the opening paragraphs.
2. (a) He changes his mind when he cannot find a suitable weapon and realizes how impossible his plan of murder was.
(b) The point of view becomes more objective.
(c) This change would indicate a less serious story. A truly serious story should maintain a consistent point of view unless there is some real reason for a change.
3. Foils reveal each other through contrast. Next to quiet, dignified Mr. Martin, Mrs. Barrows seems even more loud and vulgar.

Answers to 4. and 5. will be corrected by your correspondence teacher.

6. "Sitting in the catbird seat" is explained on page 188 in **Story and Structure**. By the end of the story, it is Mr. Martin who has all of the advantages.

EXERCISE 9

1. An effective literary symbol must
 - (a) — be obvious
 - (b) — mean something more than what it is
 - (c) — be supported throughout the entire story
 - (d) — suggest a cluster of meanings
2. The student should not seek symbolism in everything in a story. "It is better, indeed, to miss the symbolical meanings of a story than to pervert its meaning by discovering symbols which are nonexistent."

EXERCISE 10

1. Please study page 25 of your lesson notes. In a standard lottery, we expect winners, not victims.
2. (a) Probably the author is pointing out that while man progresses in superficial areas such as technology (the engine block), fundamentally he remains tied to primitive impulses, rituals, and traditions.
(b) People, as they age, have a tendency to become ever more firmly rooted in tradition and wary of any sort of change, even when it would seem to be for the better. The old man represents the human tendency to hark back to the "good old days," which are good simply because they are old.
3. (a) A scapegoat is any person (or group) or thing which is made to bear the blame for mishaps or wrongdoings.

Answers to (b) and (c) will be corrected by your correspondence teacher.

4. Answers to (a) and (b) will be corrected by your correspondence teacher.

EXERCISE 11

1. (a) The title is ironical because the "guest" is actually a "prisoner."
- (b) This is verbal irony or irony of words. The meaning of the word is different from the meaning intended.
- (c) Will be corrected by your correspondence teacher.

Questions or Comments

[illegible]

End of Lesson 4

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

STUDYING THE SHORT STORY - (concluded)


Part I

HUMOR AND EMOTION

As you read pages 231 to 234 in **Story and Structure** you should be reminded of an exercise early in Lesson 3 in which you were asked to complete a table showing the differences between interpretive and escape literature. These four pages give more of this information. If you did poorly on that exercise, you might go back to it now and try to complete it more fully.

Exercise 1


Give a concise statement of your interpretation of the difference between SENTIMENTALITY and GENUINE EMOTION in literature.



Read "The Drunkard" on page 239, "The Darling" on page 247, "The Enchanted Doll" on page 258, and "That Evening Sun" on page 269.

Exercise 2 "The Drunkard"

- (1) Obviously there is an irony in the title. Is the title meant seriously? To whom does it refer? Explain the principal irony in the story.




- (2) The boy's drunkenness is seen from four viewpoints. What are they, and how do they differ?

- (3) (a) Does the humor in this story arise from an observation of life or from a distortion of life? Explain.

- (b) Is this a purely humorous story, or are there elements of pathos in it? Give evidence to support your claim.

Exercise 3 "The Darling"



The Russians have a rather different system of naming than you are most likely accustomed to. For example, a child is always referred to as the son or daughter of its father, rather than by the family or "last" name. Thus, if Bill's father were named John Smith, Bill would be referred to not as Bill Smith, but as Bill the son of John.

In "The Darling" we see this working in "Olga Semyonovna," Olga the daughter of Semyon. Just to make sure you keep the characters straight, here is a short list of characters:

- Olga Semyonovna Plemyannikov: the heroine; "Darling"
 - Olenka: diminutive form of Olga; often used as a term of endearment i.e. "my little Olga"
- Kukin: Ivan Petrovich Kukin, Olga's first husband
 - Vanichka: diminutive form of Ivan; also a term of endearment. cf. John — Johnny
- Vasily Andreich Pustovalov: Olga's second husband
 - Vasichka: diminutive form of Vasily; "Billy"
- Smirnin: Vladimir Platonych Smirnin, Olga's third "acquaintance."
 - Volodichka: dim. form of Vladimir; "Wally."
- Sasha: Smirnin's son by his wife.
 - Sashenka: dim. form of Sasha; endearing form of "Sasha."

- (1) (a) What is the chief characteristic of Olga's emotional life?

- (b) Are her emotions deep? Explain.

- (c) What does Olga's use of the diminutive form of first names say about her character?

- (2) What characteristics must a person have to evoke her love?
How important is sexuality in her concept of "love"?

- (3) What is Chekhov's attitude towards Olenka? Give evidence.

Exercise 4 "The Enchanted Doll"



- (1) Although the title suggests a possible fairy tale, nothing supernatural happens. Is this story a fairy tale, or is it realistic? Consider the events as well as the characters in answering.

[illegible]

- (2) What function is served by Abe Sheftel's inaccurate memory of Rose Callamit's name?

- (3) (a) Both this story and "The Darling" say something about love. In what respect are they similar? In what respect different?

- (b) Which story is sentimental? Give evidence.

Exercise 5 "That Evening Sun"

The title is taken from a blues melody called "The St. Louis Blues," written by W.C. Handy in 1914. Some of the words are printed below:

The Saint Louis Blues — W. C. Handy



I hate to see that evenin' sun go down,
I hate to see that evenin' sun go down,
"Cause my baby, he done left this town.
If I feel tomorrow like I feel today,
If I feel tomorrow like I feel today,
I'll pack my trunk, and make my get-away.

A St. Louis woman with her diamond rings
Pulls that man round by her apron strings.
If it weren't for powder and store-bought hair
The man I love wouldn't go nowhere.

Went to see the Gypsy to get my fortune tol'
Went to see the Gypsy to get my fortune tol'
"Cause I'm most wild, 'bout my Jelly Roll.
Gypsy done tol' me, "Don't you wear no black."
Yes she done tol' me, "Don't you wear no black."
Go to St. Louis, you can win him back.

You ought to see that stove-pipe brown of mine,
Just like he owns the Diamond Joseph line,
He'd make a cross-eyed man go stone blind.
Blacker than midnight, teeth like flags of truce,
Blackest man in all of St. Louis
But the blacker the berry, the sweeter the juice.

About a crap-game, he knows a powerful lot,
But when work-time comes, he's right on the dot.
Gonna ask him for a cold ten-spot.
What it takes to git it, he's certainly got.

I loves that man, like a schoolboy loves his pie,
Like a Kentucky colonel loves his mint and rye,
I'll love my baby until the day I die.

- (1) The main conflict in this story is between Nancy and Jesus. It is a favorite with writers of pulp fiction. But in this story we never do find out whether Jesus killed Nancy or not. What do you think happened? What is the real subject of the story?

- (2) Is Faulkner trying to show us Nancy's terror, or is he trying to produce terror in the reader? Give evidence to support your claim.

- (3) This story is presented from the point of view of the children. How much do they understand of the problem and hypocrisies of adults? Does this point of view have any advantages? What effect does it have on the story?

(4) What comments on life is Faulkner making?

FANTASY

Fantasy in fiction is often an important vehicle used by the author to show some truth about human behavior. Regardless of how fantastic a situation is, however, it must still contain elements of credibility. The people may be two-headed green monsters from another planet, but they must still behave in a credible manner. If they do, some universal truth will most likely be revealed.

Exercise 6

On the basis of the above and after reading pages 285 to 287 in *Story and Structure*, explain the difference between truth and fact in fiction.



Exercise 7 "The Rocking-Horse Winner"

- (1) In the phraseology of its beginning ("There was a woman ..."), and its simple, direct style, this story has the quality of a fairy tale. It differs significantly, however, in its setting, characterization, and ending. What does this tell us about the purpose of this story?



- (2) We have to make two initial assumptions: (a) a boy can get divinatory powers by riding a rocking horse, (b) a house can whisper. Once these are granted, does the story develop plausibly? Make specific references to the story to support your statement.

- (3) (a) It is ironical that Paul's attempt to stop the whispering should only increase it. Why?

- (b) What does this irony tell us about the theme of the story?

- (c) Why is it ironical that the whispers are especially audible at Christmas?

- (d) What is the irony in the boy's last speech?

- (4) In what way is the boy's furious riding on his rocking-horse an appropriate symbol for materialistic pursuits?

- (5) How might a sentimental writer have ended this story?

(6) What is the theme of this story?

[illegible]

Questions and comments

This image shows a single sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be from a notebook or a set of legal pads. The edges of the paper are slightly irregular, suggesting it might be a scan of a physical document. There is no handwriting or other markings on the page.

Part II

You have now completed the study of the short story as a form of literature. You would do well to review the structure and elements of the short story, ensuring that you know the purposes, advantages, limitations and uses of the various elements and techniques. When you feel you have mastered this information you should read Chapter 9 in Story and Structure, paying special attention to the "General Questions for Analysis and Evaluation."

As a culmination to this unit, read the stories in Exercise A on page 326 of Story and Structure.

After you have read the stories, write an evaluation of each and place each on the scale somewhere between pure escape literature at one end, and pure interpretive literature at the other.

Decide which story belongs at which end and how close to that end. Decide which story belongs between these extremes and whether it has leanings to one type or the other. Justify your classification with specific references. Present your answer in a well-written essay.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

This image shows a single sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Lined writing area with 20 horizontal lines.

SUGGESTED ANSWERS**EXERCISE 1**

Please review pages 231 to 234 in **Story and Structure**. In sentimental stories, the writer repeats details of hardship and constantly reminds us how to feel. To evoke genuine emotion, the writer does not need to editorialize: the events speak for themselves.

EXERCISE 2

1. The boy is the drunkard on this particular occasion. This is contrary to our initial expectation and therefore ironic.
2. The boy's drunkenness is seen from the point of view of himself, his father, the neighbors, and his mother. He sees himself as quite grown up, mature and intellectual. His father sees him as a bothersome nuisance. The neighbor ladies think he is rather humorous. His mother is truly indignant, and sees him as the butt of a practical joke played by his father.
3. (a) Please see **Story and Structure**, page 232, paragraph 2. The events are plausible in context. In Ireland at that time, it was possible for a child to enter a pub if accompanied by an adult. There is some evidence that the story is based on fact.
(b) Check your dictionary to be sure you know the meaning of *pathos*.

Will be corrected by your correspondence teacher.

EXERCISE 3

1. (a) The chief characteristic is sympathy. She is sympathetic with every one of her acquaintances. Every problem is her problem; every joy her joy; every opinion her opinion. She must always have someone with whom she can sympathize.
(b) Olga seems to feel deeply at the time, but her affections are easily transferred.
(c) Her sympathetic character is further revealed by her use of the diminutive form of first names. No wonder Chekhov calls her "Little Darling"; the phrase suits her character perfectly.
2. Sexuality does not exist in Olenka's concept of love. The only characteristic necessary to evoke her love is a need for sympathy, a shoulder to cry on.
3. Anton Chekhov is the author of the story. The way that he presents Olenka affects our attitude toward her. She is a simple, harmless person who deserves compassion rather than contempt.

EXERCISE 4

1. Will be corrected by your correspondence teacher.
2. There are implications of calamity, disaster, and misfortune. (What would happen to the plot if the doctor met Rose without meeting Essie?) It is a type of foreshadowing.
3. (a) Olenka is satisfied just to give love. Essie needs to be loved in return.
(b) Will be corrected by your correspondence teacher.

EXERCISE 5

1. As a matter of fact, Jesus does kill Nancy in Faulkner's novel "The Sound and The Fury," but we cannot know this from the context given. Significantly, no one is very concerned about the death. The real subject has to do with fear — real fear and fear within one's self.
2. Since no one in the story takes Nancy's fears seriously, the reader tends to feel she is exaggerating her danger.

Answers to 3. and 4. will be corrected by your correspondence teacher.

EXERCISE 6

To show truth, fiction must parallel reality. Improbable events may suddenly become possible in a modified setting of robots, space travel, and time capsules, for example; but everything must be plausible in context. The story may still convey a truth in the way that the characters respond, because, despite changes in environment, human nature remains basically the same. (What are imagined facts in fiction? What purpose do they serve?)

EXERCISE 7

1. It probably means that this will not be just a fairy tale. The story will be much more significant. Perhaps there will be a strong theme running through it.
2. Please review **Story and Structure**, pages 285 to 287. Do the characters react predictably or realistically once Paul begins to win?
Will be corrected by your correspondence teacher.
3. (a) Will be corrected by your correspondence teacher.
(b) Will be corrected by your correspondence teacher.
(c) Christmas is supposed to be a happy time and a time of giving freely, but in this house it has become a financial burden.
(d) He feels that he is lucky, yet he dies.
4. It seems that many of us are in constant pursuit of material wealth, and we get just about as far as we would if we were to ride a rocking horse. It is a furious pursuit with no appreciable gain.
5. Will be corrected by your correspondence teacher.
6. Will be corrected by your correspondence teacher.

Part II

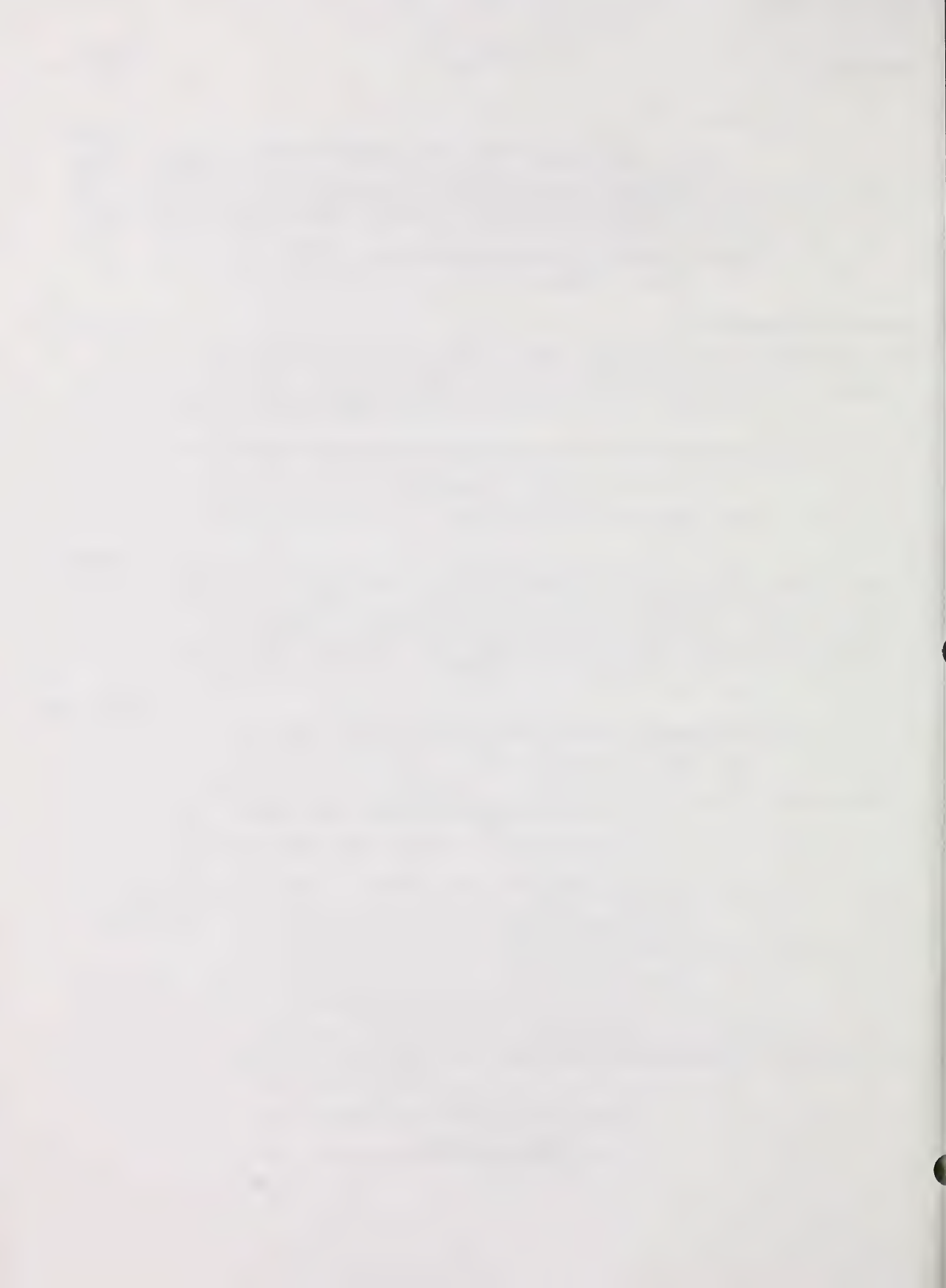
Lesson 5 is very important. Please review carefully. You will find Chapter 9 of **Story and Structure** a useful guide throughout the course. The questions on pages 323 to 325 will remind you of the various techniques and structures that writers use to make their words effective. Usually the final examination presents new material and asks you to analyze it.

Will be corrected by your correspondence teacher.

Questions or Comments

[illegible]

End of Lesson 5



LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

RESEARCH PAPER

Lesson 6 - Have you selected a topic and submitted it for approval?

The sentence outline and the list of references are now due.

Please review the schedule on page 38 of Lesson 2.

THE NATURE OF THE NOVEL

FICTION IN GENERAL

The short story and the novel are closely related in that they are both classed as fiction. The basic difference is that the novel is somewhat more complex in development.

Let us review some of the general characteristics of good fiction.

First of all, fiction is a criticism of life. It reflects the many facets of life, and its value lies in our recognition of ourselves in the fictional characters. There is no attempt to moralize or to pass judgement on the actions of its inhabitants. Their actions are portrayed faithfully and realistically. Their actions may be examined, but the problems are "real" ones. Characters are left alone to solve their difficulties.

Secondly, the entire development is credible. Perhaps at times we are asked to suspend some of our accepted beliefs, as in the case of many science fiction stories, but the action is still credible within the accepted situation. All the action arises from credible situations, and the conflict is equally credible.

Finally, the events are well-ordered and compact. Every detail, every action, has a very definite function, and sometimes even has a multi-purpose. Whether an event remains in the story, or whether it is discarded depends on its contribution to the overall theme.

When novelists sit down to write, they have, as Van Doren says, the whole "cosmos, past, present and future to pick from." They select a segment of human life which they feel reflects their own attitudes, and begin to make a story.

Because of its form, the novel has a tremendous scope, but it must still be unified. Plots and counter-plots are possible, but they should not be used just for the sake of intrigue. The reader should be able to share in the emotional experiences of the characters in the story, without getting lost in a labyrinth of complex relationships. The "subject" of the novel must remain uppermost at all times. It must not be just a character sketch, or a plot, or a description or an idea; it must be an integration of all three. The ultimate result should be a consistent single impression.

Reading a novel is difficult, and for this reason novelists must be careful to dramatize their stories as much as possible. They must still economize, however, if they are to give their stories impact. A story can be damaged just as much by too much treatment as by too little. Usually, the novelists begin with a specific "scene," and then move up to a higher "panoramic" view. The way in which the readers "see" the novel is determined by the point of view taken by the authors.

Basically the readers can "see" the story in one of two ways. They can turn to the authors and "listen" while the authors intersperse their own comments throughout the story, or they can turn to the authors and "watch" while the authors tell the story, but remain unobtrusively in the background. In the first instance the readers observe only what the authors wish them to observe. Usually the first person narrative point of view is adopted for such a presentation. In the second instance the readers are treated to a dramatic presentation. The third person narration is the point of view which accomplishes this effect most readily. The character's soul is laid bare for the readers to inspect.

STRUCTURE

Let us now look at the various parts of a novel. There are basically four larger elements: plot, people, pattern, and devices. Most of these you have already come into contact with when you studied the short story. You might do well to review the material in Story and Structure at this time. Review Lessons 3, 4, and 5 of this course to refresh your memory.

Although we have been treating "story" and "plot" as synonymous, there is a small difference. A "story" is but a telling of events that occur. A "plot" adds causality to the story. For example, a simple illustration of a story would be "The soldier was killed in action, and then his sweetheart died." An illustration of plot would be "The soldier was killed in action, and then his sweetheart died of a broken heart." Thus, it can be said that a story asks, "What happened?" and a plot asks, "Why did it happen?"

The second large element, "people," cannot be divorced from plot. The two are closely inter-related. Action, an essential to plot, is also the key to character. What characters do determines how well they are regarded. Their actions must be consistent if the readers are to accept them as credible. In order to have "real" characters, novelists must create them with many sides to their make-up. They must make their people behave in such a fashion that readers begin to sympathize with the characters and begin to understand why they behave the way they do. Restrained emotion and not sentimentality makes readers sympathetic. If the novelists are going to create such people, they must be saturated with knowledge of their characters. They must know the characters better than any of their real acquaintances.

There are three types of characters found in fiction. You might read pages 75 to 79 in Story and Structure to learn about them. "Flat" characters are always the same. Their actions are completely predictable, although they may possess some unusual features. Such characters usually play minor roles in the plot. "Stock" characters are stereotyped because of their occupations, or their nationalities, or physical features. Thus, all blondes are expected to be beautiful but not too bright; all villains are expected to have sinister looks about them. "Round" characters are often unpredictable. They are complex, even complicated; usually affected by their experiences; and often victims of their own emotions. "Round" characters are usually the central figures in a plot.

The third element of the four parts of a novel is "pattern." By this is meant the overall scheme or panorama of the novel. Generally speaking the novel must be tightly constructed, yet with realism. Every event must have a function, yet it must seem a natural consequence of some other event. Time must pass relatively slowly if we are to believe it. The flashback or episodic

technique of development may be used. The pace, however, may change to suit the emphasis of the story. There must be a blending of summary, narration, and description in proportion to the importance of the event being related. The overall length of the novel will depend on the degree of complexity of the problem the characters are in.

The last element is the one which attempts to achieve what has been discussed in the first three. The device called "point of view" is discussed adequately in Lesson 4 and in Story and Structure. All that needs to be added is that a consistent point of view aids in the unity of the novel. If for some reason the point of view shifts, there must be some logical purpose for that shift.

The device called "setting" is a useful tool to authors. It is often very unobtrusive, yet it wields a mighty influence. The setting is usually presented in the exposition in order to provide readers with something recognizable so that they will accept as credible the events which follow. Often the scene is indirectly described. That is, instead of describing a moonlit scene, authors will simply mention the glisten of the moonlight on a lake surface. In presenting the setting the novelists have a real opportunity to become artistic. They reveal their own attitudes towards the material of the novel, establish the mood, and prompt emotional responses from the readers. They offer a contrast between the characters and the setting. If the plot or the people are unusual, the setting is often plain, common, and universal. The setting may even give clues to the characters of the people in the story, and very often it is suggestive of the theme.

A third device is "theme." It is often suggested by the setting, and also by the character's behaviour. It must be an integrated part of the novel, and should not be just a moralizing by the author. Theme is something based on broad human values applicable to situations beyond those of the novel, too. It is an attitude towards human values made concrete through the actions of the characters in the story. The plot is the means by which theme is made visible to the reader.

The last two devices, symbolism and irony, are treated fully in Lesson 4 and in Story and Structure. It will be sufficient to say that these two devices sometimes are used to enhance the theme.

HISTORY OF THE NOVEL

People have always loved a story. No doubt primitive people used to sit around their campfires in the evenings relating their day's adventures, embellishing them with suspense and excitement. Before the printing press was invented minstrels used to travel the country narrating events of the crusaders and the highwaymen, often building unbelievable adventures around them.

By the fourteenth century the popularity of Canterbury Tales was proof that people loved a good story. From this beginning of a collection of short tales came epic poems and ballads. At the end of the fifteenth century came Malory's Morte d'Arthur, an epic of the legendary King Arthur and his Knights of the Round Table. Two hundred years later John Bunyan wrote his allegory Pilgrim's Progress in which life-like people struggled against the evils of the world. Daniel Defoe created the first "real" person in Robinson Crusoe, shortly after. Crusoe's adventure was somewhat imaginative, but there was enough credibility to earn it the name of the forerunner of the modern novel.

A good novel must not only have possible events; it must also have probable ones. In a great novel the events must be inevitable. The ultimate test of a true novel is in its drawing of characters. For this reason most romances (stories in which impossibly vile villains are eventually overthrown by impossibly courageous heroes who win impossibly beautiful heroines) are not classed as real novels. Similarly fantasies, which deal with extremely developed unusual situations, and adventures, which deal with hair-breadth escapes, are equally not thought of as novels. They all portray an imaginary world.

By the eighteenth century, because of wider education, more middle class leisure, and cheaper printing costs, more interest was generated in the "individual." As a result, the novel received a great impetus. The first true novel came out in 1740. It was written by Samuel Richardson and was called Pamela. Richardson had been commissioned to prepare sample letters to teach the uneducated lower class the proper form of writing a letter. He added interest to the work by centering on a poor, but virtuous, servant girl who wrote letters home to Mother telling of her experiences at her master's house. Her character was very fully developed through these letters. The novel was enthusiastically received by the reading public. In fact, it prompted Richardson to write two more similar novels, Clarissa Harlowe, the story of a middle-class girl, and Sir Charles Grandison, the "perfect gentleman."

Some readers wept at the difficulties Richardson's heroines got into. Henry Fielding scoffed. He began to satirize Pamela's brother, Joseph, and wrote Joseph Andrews, the story of an equally virtuous man. This book became so popular that Fielding was prompted to write Tom Jones, the first great English realistic novel of character and manners. Although he used satire, he was sympathetic to his characters. The tragedy often lay in virtue and innocence being placed in an evil world.

Fielding's hearty realism led to Tobias Smollett's Roderick Random, a robust caricature of sea life. Savagery seems to mark Smollett's novels. On one occasion, for example, there is a description of a man's brains being spilled out onto the ship's deck after he had been hit by a cannonball.

About this time Laurence Sterne experimented with The Life and Adventures of Tristram Shandy, a novel using the "stream of consciousness" technique where the author writes whatever comes to mind with very little coherence between the events. The modern proponents of this technique are James Joyce, Virginia Woolf, and William Faulkner. Others, of course, have occasion to use this technique in their writings.

Oliver Goldsmith returned to the story of a simple home life in The Vicar of Wakefield. In contrast to this came the Gothic romance, the forerunner of our modern mystery story. Horace Walpole's Castle of Otranto is an example of such a novel.

Then came a series of authors each with a slightly different approach to the novel. Jane Austen in Pride and Prejudice wrote a novel of manners. In her simple plot and delicate character analysis she attacked the snobbery of the nineteenth century. Sir Walter Scott introduced the historical novel. He chose noble characters as his heroes. Descriptive scenes became an essential part of his novels. Charles Dickens followed with a portrayal of the slum life of his own boyhood in David Copperfield and Oliver Twist. Being a reformer as well as a novelist he wrote of the conditions in England with a hope of seeing them changed. His subjects were generally from the lower classes, and he has left many memorable characters in English literature.

William Makepeace Thackeray wrote of upper class sham in a satirical style. His Vanity Fair is the story of an upper class social climber. George Eliot (Mary Ann Evans), a philosophic novelist and an astute analyst of character, wrote of the middle class in Silas Marner and Adam Bede. It seems that Eliot was a moralist, because throughout her novels runs the theme of "whatsoever a man soweth, so shall he reap." The Brontë sisters revealed much of their own lives in Jane Eyre and Wuthering Heights. Robert Louis Stevenson wrote a number of interesting adventures. Thomas Hardy wrote of the tragedy of human struggle in a hostile world in Tess of the D'Urbervilles and Return of the Native. James Joyce modified Hardy's theme by writing of a hero who was beset by life's problems, and presented a psychological analysis of his character. By 1900 Conrad was analyzing the mental anguish of a young man who failed to act courageously in a moment of crisis. Lord Jim examines the attempt of this young man to live down this cowardly act for the rest of his life.

Among the more modern authors we have H.G. Wells who writes of present day science and life in the future, John Buchan's Greenmantle, Somerset Maugham's Of Human Bondage, James Hilton's Lost Horizon and Goodbye, Mr. Chips, A.J. Cronin's Keys of the Kingdom and The Citadel, and Virginia Woolf's experiment in the stream-of-consciousness technique in Mrs. Dalloway.

The contemporary novels seem to have two trains of development. The primary purpose, of course, seems to be the sale of the novel. Thus we have an exploitation of the sensual in one train. If a novel becomes banned somewhere, it is sure to be a best-seller! The other train is a more sophisticated one. Characters are analysed very carefully. It is as if they were pinned to a dissecting table and then studied part by part. The emphasis is certainly not on the events, but on the thoughts in the mind of the central figure.

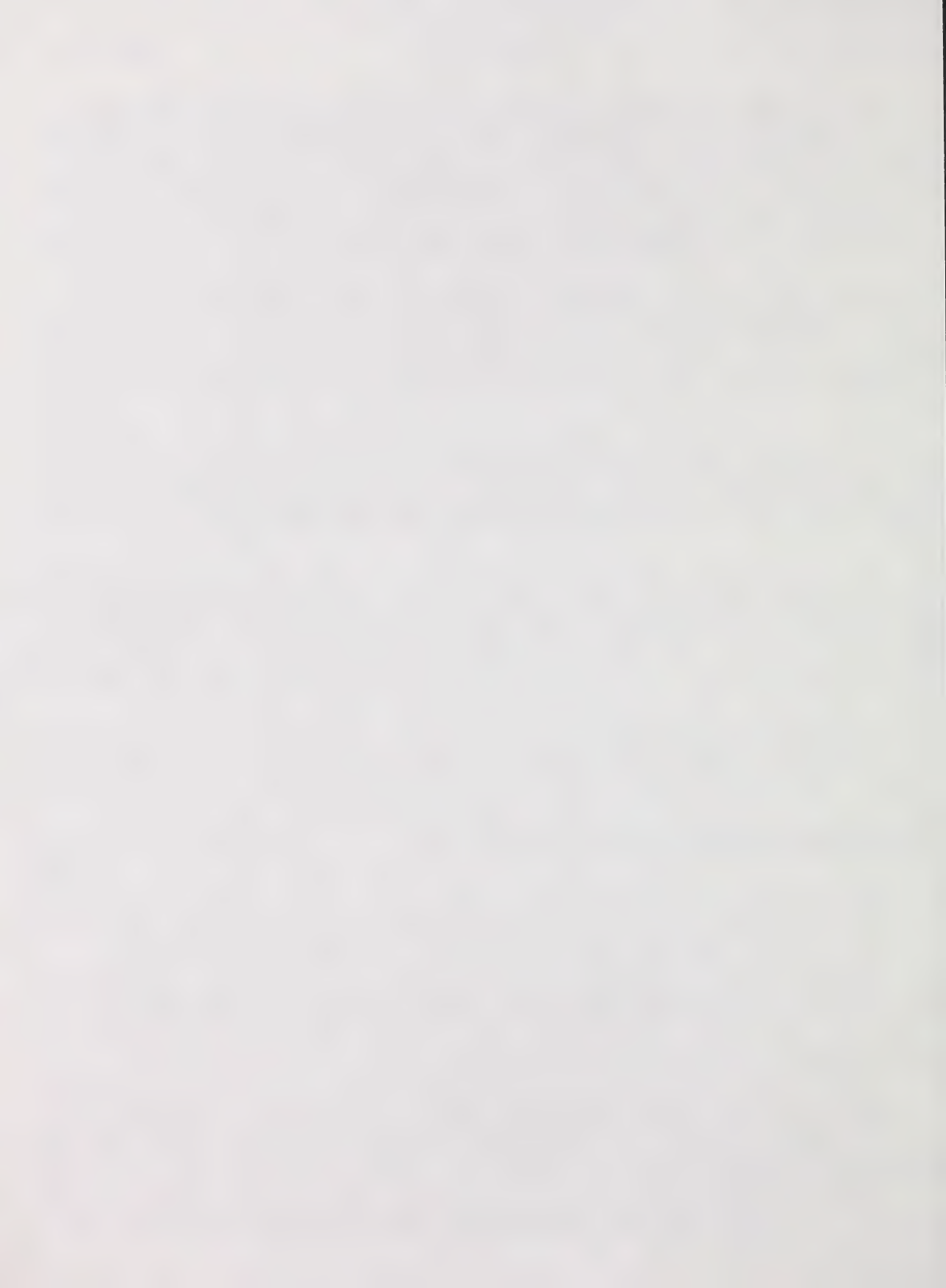
The test of a good novel comes in its permanence. A novel lives if it has truth, sincerity, and vitality. It survives the passage of time if the author succeeds in telling a good story unusually well. A good novel will take readers into a new world of entirely different experiences, and as a result, the readers will have a far better understanding of human nature than they could attain anytime during their whole lifetime.

Let us now turn to the two novels in this course. "You should have received lessons 6, 7, 8, and 9 for the two novels you selected. If they have not been received, please contact our shipping department."

As you begin to study the novel, look over the lesson material first. Get an idea of the kinds of things you should be looking for while reading. Then after you have read the novel, you will find that many answers will come easily. You will still, however, have to read parts of the novel a second time.

You may find it an advantage to retain the novel until the corrected lessons come in. The teacher's remarks will have more significance that way. In the meantime, you may continue with some other part of the course while awaiting the corrected lessons.

HAVE YOU SENT IN THE RESEARCH PAPER OUTLINE?



LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received: _____

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Students from the Alberta Correspondence School receive the material for Lessons 6 to 16 and 19 after they make a choice from the book list in Lesson 1.

If you have sent us your choices and have not received the lesson materials, please notify the English Department and go on to another lesson.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 8 should have been sent to you from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 9 should have been sent to you from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

INTRODUCTION TO SHAKESPEAREAN DRAMA.

This lesson will begin a five-lesson unit on the drama. The first three lessons will be on either Macbeth or Hamlet; the next two lessons will be on a modern play.

HISTORY OF DRAMA

The drama is one of the oldest literary forms. Its history goes back to the time when the first story-tellers pantomimed their adventure to the delight of their listeners, and when the "priests" prayed to the spirits and gods by chanting and performing their ceremonial dances.

The Greeks performed their "dramas" in open air theatres in natural amphitheatres, with the spectators sitting on the side of a hill while the performance was presented on a platform at the bottom. These plays portrayed conflicts between gods and men, or were satires against their current writers or customs. There was no dialogue, but there was a choral chant which explained the action.

About 550 B.C. the Greek playwright, Thespis, added one speaker to the choral performance. Half a century later, another playwright, Aeschylus, added a second speaker and invented dialogue for them in Prometheus Bound. Thus the chorus became more of a background and acting became more prominent.

The Romans indulged in a type of "drama" by performing sensual interpretive dances and staging gladiatorial contests in which the chief thrill came from the slaughter of men and beasts. As a result of such sensuousness, the drama eventually fell into disfavor with the Church.

During the Medieval Ages, the Church relented and began to revive the drama. At first this was an attempt to dramatize great events in biblical history so that the common people could understand them. Some of these dramatizations became so elaborate that they could not be performed inside the church building. As a result they were moved out of doors, lay members began to take part in the performances and eventually play festivals were held. Trade guilds assumed control from the church, but the plays continued to be religious.

Since French was the official language in England from 1066 to 1362 and the French word for craft guild was "mystere," the plays produced by the craft guilds were therefore called "mysteries." Often at the large summer festivals, as many as forty-eight plays would be performed successively. Individual plays about the miracles and lives of saints, performed on the day dedicated to the saint, were called "miracle" plays. Naturally with the laity in charge, humor was introduced into these serious religious plays.

The next form of drama to develop was the morality play, a play dealing with the principles of right and wrong. The characters were symbolic, much as the characters of John Bunyan's Pilgrim's Progress are symbolic.

Religious plays struggled on against great opposition until well into the sixteenth century. A revived interest in Latin and Greek literature brought about an acting and an English translation of a number of Roman comedies. The country as a whole, with an interest in acting fostered by centuries of religious drama, and with a new enthusiasm for the ancient dramas, was ready for the professional theatre. In 1576 James Burbage built the first English theatre just outside of London. Shortly after, when the professional theatre came into its own, one of the greatest actors of the Elizabethan stage was William Burbage, the son of James. It was he who first acted the parts of Hamlet, Othello, Lear, and Macbeth. In fact, it seemed that these parts were written especially for him by William Shakespeare, who lived and wrote plays during this period. From 1580 until the closing of the theatres by the Puritans in 1640, the drama was an important part in the lives of the people.

After the Renaissance and during the Puritan period the drama progressed very little. The Puritans objected to it because of the lawless and unsanitary conditions surrounding the playhouses. For a while stage plays were suppressed. With the restoration of the Stuarts, however, drama was rejuvenated.

During the latter part of the eighteenth century Oliver Goldsmith and Richard Sheridan wrote the comedies She Stoops To Conquer and The Rivals, respectively. Both of these plays helped make comedy more natural. In Germany, Goethe and Schiller wrote their famous dramas Faust and Wilhelm Tell. In France, Voltaire, Dumas, and Hugo also contributed greatly to the drama.

In the middle of the nineteenth century Henrik Ibsen, a Norwegian, led a protest against the old forms of drama and established the modern realistic play as a new form of dramatic literature. He rebelled against social conditions and sought to show people's sufferings. He wrote his plays in a simpler and more natural style than other playwrights had. His influence was so great that he changed the development of drama throughout Europe. Two of his more famous plays are A Doll's House, and Peer Gynt.

Another great dramatist to follow Ibsen was George Bernard Shaw, who evolved a satirical drama agitating for every kind of social, political, and religious reform. His plays that are most popular are Pgymalion, Caesar and Cleopatra, and Arms and the Man.

In Europe, other great dramatists to follow Ibsen included John Galsworthy, who attacked social and industrial conditions of the times in such plays as Escape, Strife, Justice, The Mob, and The Silver Box. In France, Edmond Rostand wrote the delightful love-tale Cyrano de Bergerac. The Scottish Sir James Barrie wrote plays of whimsical humor, sentiment, and excellent characterization in Peter Pan, A Kiss For Cinderella, and The Little Minister.

These, and other European playwrights, exerted a strong influence on the drama in North America. Many American playwrights have produced excellent plays which reveal this influence. Eugene O'Neill ranks as America's top dramatist. Some of his better-known plays include Beyond the Horizon, Anna Christie, Emperor Jones and Ah, Wilderness. Other important American playwrights are Booth Tarkington, Maxwell Anderson, George Cahan, and William Saroyan.

CANADIAN THEATRE

In Canada, achievement on the legitimate stage has been limited by cultural and economic factors. Canada is a relatively young country, and sparsity of population and a preoccupation with material needs have combined to retard the development of national theatre. Moreover, as Canada approached the cultural maturity and urban concentration required by a flourishing theatre, the motion picture and television replaced the live theatre. Thus, Canadian theatre is largely regional and, for the most part, undertaken by undaunted amateurs.

There is evidence, however, that the theatre is not doomed. In 1949 the Canadian government appointed a Royal Commission on the Development of the Arts, Letters, and Sciences under the chairmanship of the Right Honorable Vincent Massey. Its report, known as The Massey Report, amounted to a "cultural stock-taking," and caused a fair amount of interest to be stirred up. The commission suggested that a National Theatre be formed to encourage the building of theatres and the writing of Canadian drama. In this latter regard, the Canadian Broadcasting Corporation has found no shortage in the writing, producing, and acting of radio plays, but live theatre offers no outlet for this talent. Most young actors have had to go abroad for further training, and seldom return.

The Stratford Festival Theatre attempts to fulfill some of these requirements. Stratford, though not government-sponsored, does encourage

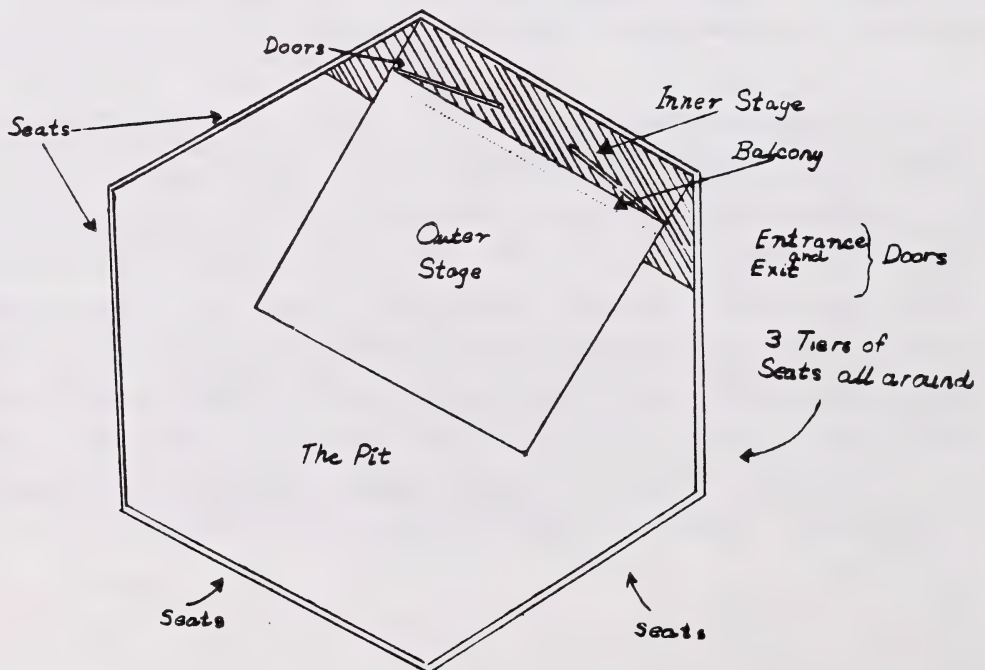
Canadian actors, producers and playwrights to adopt a new and original approach to their work. This has been the reason for the success of revues like Spring Thaw and of the satirical My Fur Lady, because in satire playwrights like Robertson Davies and Lister Sinclair can give audiences what they cannot get from another source.

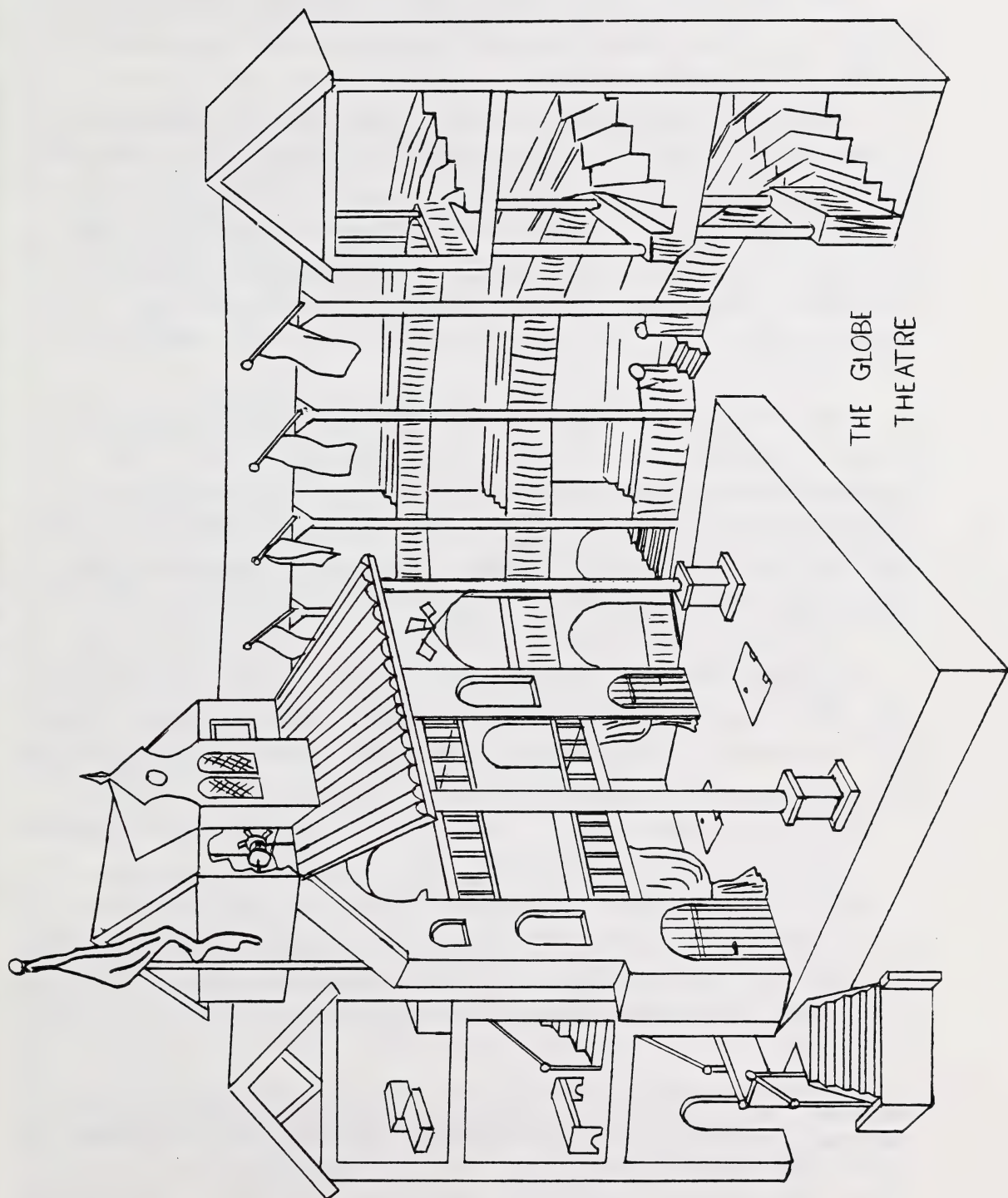
The Stratford festival has had quite an impact on Canadian and world theatre. It has appeared in New York and Edinburgh, and has impressed on the world the extent of Canada's achievement in the arts.

Most Canadian dramatists have written for the radio. Among these are Gwen Pharis Ringwood and Elsie Park Gowan. Other well-known names are those of W.O. Mitchell, John Drainie, Tommy Tweed, Andrew Allen and Fletcher Markle. Some of these have moved into the field of television and are rather successful there. Playwrights such as Roger Lemelin and Robertson Davies are also making an impression. Others such as Mavor Moore, and Gratien Gelinas will certainly prove that Canadian drama is worthy of note.

THE ELIZABETHAN THEATRE

Let us turn now to the Shakespearean drama. The pen of William Shakespeare made the theatre flourish in the Great Age of Drama of Elizabeth I of England—1588 - 1603. The first theatre was built near London in 1576. Plays had been acted, of course, for generations before this time, but they were usually given by travelling companies on platforms set up in innyards. It is no wonder, then, that the first theatres looked so much like Elizabethan inns, with galleries on all sides, and an open courtyard below.





The Globe Theatre in London is the best known of these early playhouses. This was Shakespeare's own theater in which he acted and in which he saw his plays produced. The building itself was small, perhaps 80 feet square outside.

The body of any theater of that day, either round or hexagonal on the inside, was nearly all occupied by the stage, and the audience sat around the edges of the theater on three tiers of rough seats that went around the walls surrounding the open sides of the stage. The better class of people sat in these seats, or boxes, while the poorer people crowded together in the pit, which was the floor of the theater surrounding the platform of the stage. (See accompanying diagrams) Admission to the pit cost a penny, and here the rabble crowded together, jostled each other, cracked nuts and ate apples, laughed and joked, and made sport of the actors.

The actors of the plays in the Elizabethan theater were members of a company known as a Fellowship of Players. These actors were frequently partners in the business too, as Shakespeare was in the Globe Theatre. A company could number 10 to 20 men, including the trained actors, a few apprentices in acting, and the paid servants. No women played in the theater; female parts were taken by boys whose voices had not yet changed. Different actors were assigned to different roles which they always acted — one did all the comic parts, while another did all the tragedy, and so on.

The stage of the Elizabethan theater was very roomy and convenient. From the sketch you can see three main areas for acting — the long front stage projecting well into the body of the theater; the inner stage at the back, cut off from the front stage by a curtain; and the balcony above the inner stage. A fourth area, the upper balcony, was used only when an increased height was needed. For example, this might represent the top of a hill or a ship's mast. Sometimes two of these levels were used at one time as in Romeo and Juliet, with Juliet on the balcony and Romeo on the front stage below. All three playing areas were most convenient and time-saving, and usually a play would make use of all three. The only use of a curtain was at the back between the inner and front stages. A trap door in the middle of the front stage was used for the appearance and disappearance of ghosts and spirits. On occasion, the windlass in the upper storage room was used to raise or lower spirits as well.

Scenery and stage properties were kept very simple and to a minimum. Signs were used a good deal. If the place changed, a name board was put up to let the audience know where the scene was taking place. For example:

Scene II
THE COUNTRY NEAR DUNSINANE

Since all plays were performed in the afternoon for lack of lighting in the evening, day and night had to be indicated. A light blue flag on stage indicated a daytime scene; a dark blue flag indicated night. Black draperies here and there indicated the mood of a tragedy. Often the costumes of the actors told the audience about the setting. Armor on an actor, of course, indicated war somewhere in the play. If the actors appeared in travellers' cloaks, or riding boots, a journey was expected. Chairs or tables would indicate an indoor scene, and a tree stump could suggest a forest. The Shakespearean audience was expected to use their imagination. In fact, Shakespeare himself tells the audience to do that in the prologue to one of his plays when he says:

"Piece out our imperfections with your thoughts."

We must do the same when we read his plays.

Because three playing areas were available in the Shakespearean theater, the scenes of the play shifted rapidly. A play might open with a scene on the front stage. While this was going on, the inner stage or balcony could be made ready for the next scene. As front stage characters went off, new characters could enter from the back. When the scene closed, usually with a rhyming couplet, the next scene would be ready to open, with no loss of time between scenes. Thus, the plays of Shakespeare, that take a long time on our modern stage, took only two to two-and-a-half hours on the Elizabethan stage. Present day staging aims to reproduce the convenience of the Shakespearean stage to a considerable extent, especially at Stratford, Ontario, where Shakespearean plays are a speciality.

SHAKESPEARE'S LIFE

Though Shakespeare is considered to be the greatest of English playwrights, and the greatest poet in all world literature, yet little is known of his life. He was born in the little English town of Stratford-on-Avon in 1564. His supposed home still stands, as a museum now. Nearby is the grammar school he likely attended, and the guild hall where he probably saw the plays put on by travelling actors. His parents were of the upper middle class, his father being prominent in town affairs.

Shakespeare at 18 married Anne Hathaway and they lived at Shottery, near Stratford. They had three children. But Shakespeare then went to London to work on his plays, and for the next twenty years of his life, he apparently saw little of his family. At fifty-two he died, and according to his wish, was buried at Stratford. Wishing to forestall the

practice of the day of moving bones long buried to another burial place, Shakespeare in his will, asked for this last poem to be put on his tomb:

"Good friend, for Jesus' sake forbear
To dig the dust enclosed heare.
Blest be the man that spares these stones
And curst be he that moves my bones."

Shakespeare wrote 154 sonnets, five long poems, and thirty-seven dramas of all types — farces, histories, comedies, and tragedies. After his death, his friends and co-workers gathered and published his plays in what is now known as The First Folio.

STRUCTURE IN SHAKESPEAREAN TRAGEDY

We now turn to the structure in Shakespeare's tragedies. Perhaps a few words of definition will help fix the term for us. A leading Shakespearean critic, A. C. Bradley, has defined a tragedy as "a story of human actions producing an exceptional calamity, and ending in the death of a man of high degree." The hero is typically "human," having the strengths and weaknesses of normal people but possessing some extraordinary characteristic which marks him as a "man of high degree." He is beset with an internal struggle which troubles him greatly and is expressed in his thoughts and actions. This internal conflict results in a decision being made which affects the rest of the hero's life and leads to eventual personal catastrophe. Often, the tragic hero can foresee this catastrophe, but his greatness of purpose will not allow him to turn back, thus we have a sense of inevitable doom as we read the tragedy.

Three distinct parts of the Shakespearean tragedy can be recognized. The first is the set of circumstances which gives rise to the conflict. The second is the development and vicissitudes of the conflict. The third is the catastrophe.

The first section consists of the opening few scenes and has two functions: one is to attract the attention of the audience and the other is to impart the necessary information. For this reason the first scene is quite striking. There is much commotion, noise, or even the supernatural element, viz. the witches in Macbeth or the ghost in Hamlet. The next few scenes are of a lower pitch and tend to prepare the audience for the appearance of the hero.

The second section consists of the remainder of Act I, the whole of Acts II, III, and IV and sometimes part of Act V. It is here that the conflict is represented by physical forces. For example, the forces of good and evil are represented by Macduff and Macbeth, or by Hamlet and Claudius. The conflict in Shakespeare's plays has a unique element.

It is marked by a rhythmic alternation of high-pitched and low-pitched scenes. This was no doubt due in part to the stage for which he wrote. With no curtain to signal a scene change, the dialogue had to be sufficiently contrasted to provide this change. Over the entire play a similar rise and fall in the fortunes of the opposing forces is evident. For the first half of the play one side seems to be progressing while the opposing side can make no headway. Then in the third act at the point called the crisis, turning point, or reversal, the protagonist suddenly becomes aware that he is not going to reach his objective. At this point the fortunes take opposite turns. The side that was rising begins to decline, while the opposing side begins a rise to a satisfactory climax. It is interesting to note that where we would ordinarily expect the climax at the point where the tension and suspense seem greatest, Shakespeare often introduces "comic relief" to release the tension temporarily.

The third section consists of the remainder of Act V or even the whole of the act. A problem arises, however, in ending the play. A swift ending after the crisis might leave the audience feeling that the build-up was too long for such a short ending. It is necessary, therefore, to create an interesting "pause" prior to the catastrophe. This pause is created in several ways:

1. After the crisis there are several exciting events to maintain interest. For example, the murders of Banquo and Lady Macduff or the deaths of Polonius and Ophelia.
2. There is an echo of an event in the first half: Macbeth revisits the witches; and the elder Hamlet's ghost reappears.
3. There may be a character change as in Macbeth's becoming a wholly evil person, or Claudius' becoming somewhat remorseful over his crime.
4. Often, a touch of humor may be introduced to ease the tension.
5. A number of short swift scenes are included to arouse the attention of the audience.
6. Even though we know the protagonist cannot escape, we still harbor a secret hope that all may yet turn out well.

Finally, the criticism has been made that Shakespeare's plays are "pestered with metaphors." If this is true, it is only because Shakespeare's audience delighted in poetic language more than their modern counterparts do. If there are anachronisms and inconsistencies it is only because

Shakespeare was a dramatist not a historian. Any other "deficiencies" can be dismissed as those of want of care rather than ignorance. Perhaps some can even be attributed to writing under pressure, as no doubt Shakespeare was on occasion.

The material for the remainder of this lesson should have been sent to you from our library as outlined in Lesson 7.

RESEARCH PAPER

Lesson 10 - A rough draft may be submitted
to your teacher for comments.

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 11 should have been sent to you from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received: _____

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 12 should have been sent to you from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE MODERN DRAMA

With the rise of the novel in the eighteenth century, the interest in drama waned, and it was not until the last years of the nineteenth century (1800 to 1900) that drama again flourished. Thus modern drama differs in many ways from the classical drama of Queen Elizabeth's time. While Shakespeare found his subject matter in mediaeval history, modern drama concerns itself with matters of contemporary interest. The social, psychological, and economic situations of the day become the subject matter of modern plays. The characters are taken from life around us, characters that move in the situations requiring them. They represent as a rule people we could know. Thus the modern play becomes in setting, subject, and characterization, realistic and convincing. The stage is set with all the necessary things, requiring no name boards as in Shakespeare's time. Modern plays are shorter than the classical ones which were usually in five acts; plays today are often in one act or in two or three. In summary then the modern play is a simple one, quite conversational throughout, serious in content, realistic, portraying ordinary people and the problems they face in ordinary life.

Ibsen, a Norwegian, and George Bernard Shaw, an Irishman, are the most famous playwrights of the twentieth century. They deal mainly with comedy, not tragedy. Other names of note, from England, include Galsworthy, Barrie, Noel Coward, Priestly, and Maugham. Lady Gregory and Lord Dunsany, two Irish dramatists, have also written popular plays. Some well-known contemporary American playwrights are Eugene O'Neill, Tennessee Williams, and Arthur Miller. Their plays are usually presented first in New York City in the theaters on and off Broadway, and then are presented in legitimate theaters of other cities.

Both Shakespearean drama and modern drama are presented on today's stage. While professional theater is more concerned with the longer play, amateur groups, student productions, and drama competitions often make a greater use of the one-act play. Sometimes several one-act plays are grouped together for an evening's entertainment.

Though many modern playwrights write plays for the stage, a great many also write for radio, television, and motion picture screen. While the people of Shakespeare's time could enjoy drama only by going to the theater, today's audience can enjoy drama in its own living room. In the 1940's radio drama was popular, and though there is still much drama presented on radio, television has taken a lead and has become a more popular medium for plays. Much of the drama presented on television consists of filmed sequences, but some serious stage drama is also presented on such programs as Festival. People who would not have the opportunity to see drama presented in a theater, now are able to get this entertainment because of television; and those who have no television can still get drama on radio; almost every part of our country is reached by radio.

The motion picture screen has also brought drama to the modern public and the advent of "talkies" in the late 1920's has turned motion pictures into a multi-million dollar industry. Technicolor, cinemascope, and stereophonic sound have enabled motion picture drama to become colorful and spectacular; they have made unstageable stories live on the screen. Though the motion picture has established a cult of movie star worship, it has brought good drama to areas out of reach by the legitimate theatre. People who may never see The Sound of Music or My Fair Lady on stage can see the movie version at their local theatre.

Drama, whether presented on stage, on radio, on television, or on motion picture screen, is still drama. The stage play, the radio play, the television play, and the motion picture screen play all belong to the same family. Each is written for a different medium; each serves its purpose; each may be good or bad. There is good stage drama and there is bad stage drama, just as there is good television drama and bad television drama. One of the objectives of your studying drama is that you may understand what constitutes good drama, so that you may thus select wisely and discriminat-ingly what you will view on stage, television, and screen. You should also see that there is a relationship between the plays you see on television and motion picture screen, and between the play you study in an English course; there is no inseparable gulf between them.

Understanding drama

The purpose of your studying drama in English 30 is that you may understand a specific play, and that through it you may also understand the nature of drama as an art form distinct from poetry, novel, or essay. In previous lessons you learned the characteristics of the novel and examined some of the novelist's technique; in the next two lessons you will examine the drama in much the same manner.

The drama has much in common with the novel, but it is a unique form in itself. Like the novel, the drama has plot and conflict, setting, characters, and theme; and like the novel, drama tells a story; but the manner in which the story is told is what distinguishes the drama from the novel. The essential difference between the drama and the novel is that a novel is written to be read, and the drama is written to be staged; the drama is meant to be heard, and it is meant to be seen. Novelists work independently; they create their ideas, their situations, their settings, their characters; and they present their stories to the reading public. At this point their work is finished; the reaction of the public indicates their success or failure. Dramatists, too, create their ideas, their situations, their settings, their characters; and they present their stories; but when they finish writing their plays, they do not yet present them to the public. Before plays can be judged, they must first be presented to the theatre audience. Dramatists write not only to present convincing stories but make their plays presentable on the stage, to make them live for audiences. In this sense playwrights do not work independently; they are collaborators; they are part of a team, and they must depend upon others to present their plays to the audiences. To make their dramas come to life, the dramatists depend upon stage workers to provide the stage setting, upon fashion designers to create the necessary costumes, upon technicians to control lighting and sound effects, upon directors and actors to interpret words and action convincingly, and upon producers to make the production possible. For playwrights the production is as important as the story; they must give stage directions; and in doing so they must always

consider costuming, properties, lighting, sound effects, make-up, directing, and acting. Whether they are writing for stage, radio, television, or motion picture screen, the playwrights must always consider the possibilities and limitations of their production media. They must always ask themselves "Is it possible?" and "Can it be staged?"

The fact that drama is written to be staged limits the scope of the writer. Unlike novelists, dramatists are limited by time; they cannot make their dramas too long. Readers can read novels, put them down, and come back at will; theatre-goers wish to see the whole production at one sitting with only brief interruptions for intermission and scene changes. Since there may be only a few scene changes, dramatists writing for the stage must limit the setting of their plays; they cannot move backwards and forwards in time and space as can novelists. Dramatists writing for radio, television, or motion picture are less hampered in choosing their setting. In a radio play the audience is told that a scene has changed, and in television or motion picture film the camera moves readily, focusing on varying scenes without difficulty.

Just as novelists establish the setting and mood of their novels in the opening chapter so do dramatists establish their settings, moods, and atmospheres in the opening scenes of their plays. For this reason the first scene of any play is usually comparatively short, since it serves as an introduction. As the curtain goes up and the play opens, no important conversation is given in the first lines so that the audience has time to grasp the scene, to see the details, and to gain an impression of what has gone before, and of what is to come.

The nature of drama is such that it gives an illusion of life unfolding before the audience so that the past and the future become explicit in the present. Every story is forward moving; but though the novel moves toward the present, it concerns itself with the past; the events being related by the author have already happened. Drama, however, lives on the stage in front of the audience; the audience sees the situations happen, and sees the characters reacting toward these situations. Drama takes place "in a perpetually present time."

To make dramas live upon the stage and to hold the attention of their audiences, playwrights must be selective; they must make every action, every speech significant. The word drama itself signifies action, and it is within this framework that playwrights depict their basic idea. The playwrights' ideas, however, must lend themselves to dramatic production. In a play the entire story is presented through dialogue. Any significant action that cannot be presented on stage must be reported by some character in the play. Action, such as a rampaging river, a run-away team, or a stampede of cattle, which is not physically possible on stage, can be easily filmed for television or motion picture and can be depicted through sound effects for a radio play. Scenes involving physical violence are also rather difficult to present convincingly on the stage; but on television or movie screen, cowboys can battle each other furiously, throw chairs, break mirrors, and often wreck the entire saloon. In any play, conflict, whether it be mental, physical, or moral, must be demonstrated; the audience must be made to see and to understand.

Though action is basic to the play, it is the language that gives substance and spirit to the action. Dialogue must always be significant, and never serve as mere ornamentation or as a time filler. The characters' speeches should either advance the plot, reveal character, or develop setting. Since characters must be individuals, even if they are types, they should not speak alike; characters' speeches must seem fitting and consistent with their natures. In constructing their plays, playwrights make dialogue vary in rhythm, diction, and sentence form.

Characters in a drama are similar to characters in a novel or a story. Dramatists, however, reveal their characters through the medium of the play, and there is never any direct author revelation as in the novel. Character is revealed by what people say in the play, by what they do in the play, and by what others in the play say about them. Like novelists, the dramatists, too, must make their characters credible.

In your study of drama you should consider carefully the limitations of the stage and note how dramatists construct their plays to fit these limitations. If a drama written specifically for the stage is later produced on television or motion picture screen, the drama is usually revised and adapted for that particular medium. Although many dramas are written directly for the stage, many are adaptations from stories and novels. Motion picture screen stories, television scripts, and radio scripts may be original or may also be adaptations of novels or stage plays.

In English 30, you as a student of drama cannot view the plays on stage; you have to read them. Play-reading requires skill in the use of the imagination if you are to derive enjoyment from the play. When you read a play silently, you have to see in your mind's eye the whole performance of stage and setting, and of characters moving about. You have to hear in your mind's ear the rise and fall of the voices, and the emphasis put on certain words, as well as other sounds that may logically occur in the play. To help you to imagine what is taking place, you may read aloud the lines of the different actors. Reading a play aloud is both interesting and valuable as a means of bringing the play to life.

You also need a knowledge of the structure of a play, of the nature of a play, and the terms that apply to these. Below you will find a glossary that may be helpful. Study it well, and see if you can find these elements in the play that you are studying.

Glossary for the structure and elements of a play

Comedy — a play with a happy ending. It may be light and amusing throughout, or it may have serious parts or ideas.

Tragedy — a play with a disastrous ending. Fear and pity for the protagonists are aroused as we see them struggle with forces which conquer them.

Farce — an exaggerated comedy in which the emphasis is on ridiculous or intensely humorous situations. The audience laughs at the leading character, as opposed to a comedy in which the audience laughs with the characters.

Melodrama — an exaggerated comedy which depends on thrilling or tense situations for its appeal. The events are charged with emotion, and often end rather illogically. The "deus ex machina" ending is very often employed in melodrama.

Plot — the sequence of events with their rising action and interest that lead up to the climax, and then to the end of the play.

Initial incident — the first event that sets the plot going. It may not be the first event of the play; it is the first event that sets the rising action in motion.

Climax — the point of highest interest in the plot. Events from the start of the play follow one another in a cause-and-effect relationship until the highest point of interest is reached.

Outcome — the final logical outcome of the plot; the ending of the play. This usually comes soon after the climax to hurry the play to a finish.

Dénouement — the revelation of the outcome; the explanation of the result.

Exposition — the presentation to the audience, or the exposing to the audience of certain information such as antecedent action, setting, relationship of characters, and general mood of the play.

1. antecedent action — the action that has gone on before the play begins, action that has some connection to the play itself. It is background. It may appear as exposition in the lines of the characters.
2. setting — the time and the place of the play, as well as the situation at the start of the play.
3. relationship of characters — the connection of characters as friends, relatives, employees, for example.
4. general mood or atmosphere — the feeling aroused in the audience by the play.

The exposition of a play may be revealed to the audience in the stage direction given at the start of the play, and printed in italics, or in the stage direction given in brackets as the early scenes progress. Hence it is most important that you, as the audience in the form of a reader, should read all stage directions carefully to make sure you miss no point of exposition. Some other parts of the exposition may be given in the words of the actors, or even in the stage scenery, in the lighting, and in the properties.

The rest of the material for this lesson should have been sent to you from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 14 should have been sent to you from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned

Teacher: _____

Lesson Grading: _____

Additional Grading

E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

NONFICTION

The definition of nonfiction seems to be rather obvious. If fiction is defined as "something invented by the imagination," then nonfiction must be something which has happened in reality, something not of the imagination. This definition is limited, as all definitions are. As we shall see later, the writing of nonfiction is also a creative act involving the imagination, although in a different sense than it is involved in the writing of a novel or play.

One writer has said:

... the difference between the literature of fact and the literature of fiction is analogous to a distinction well understood in natural science — the distinction between scientific observation and scientific experiment....¹

In this view, writers of nonfiction describe the world objectively, just as they have observed it, and writers of fiction manipulate what they have observed to arrive at some conclusions of their own which they present in the form of plays, poems, or novels.

In one sense, what the writer of nonfiction produces is a long research paper. Paul R. Reynolds in The Non-Fiction Book notes six stages in writing nonfiction:

1. developing an idea through preliminary research
2. evaluating the idea
3. doing extensive research
4. organizing the material
5. writing the first draft
6. revising, rewriting the first draft one or more times²

Perhaps the most differentiating step here is the one of the extensive research. This is where nonfiction writers derive their ideas for writing. Whether they are trying to refute, support, or develop ideas, they must have evidence to back them up. You will find that this kind of writing was assigned to you in Lesson 2. As a nonfiction author, you will find your research falls into two categories: library research (written material) and live research (interviewing people). The reason nonfiction writers choose a particular area to study is that an idea excites them! This motivation certainly eases the task of researching their ideas, and usually works to give readers an impression of sincerity on the part of the authors.

¹R.G. Moulton, Modern Study of Literature, p. 345.

²Paul R. Reynolds, The Non-Fiction Book, p. 32.

Authors of nonfiction are, of course, confronted with some unique problems. They have to remain within the realm of fact most of the time. Good nonfiction writers will present fanciful suppositions of their own as just that, rather than as fact. E.B. Jenkinson and J.S. Hawley have said:

A historian or biographer cannot exercise the kind of control over his material that a playwright or novelist can. His plot has been determined for him in advance. He is tied to facts which he cannot alter to present his own visions of life.³

Nonfiction writers must, of course, organize whatever information is available to them. In the way they organize the information and in deciding on what is relevant and what is irrelevant they are bound to some extent to distort objective reality and to present their own visions of life. In good nonfiction writing this distortion is kept to a minimum, although a book in which the personality of the writer did not come through at all would be extremely boring to read.

Nonfiction is useful not only for the objective information it provides but also for the effect it may have in forcing us to change our view of life. It is usually possible to dismiss a disturbing character or situation we encounter in fiction with the thought that it is all just a made-up situation anyway. It is harder to do this with nonfiction. Jenkinson and Hawley have said of Truman Capote's "nonfiction novel" In Cold Blood:

...if Capote's narrative is a true and complete record of men and events with which it deals, then we cannot reject it simply because it fails to satisfy our personal expectations of reality. Instead of criticizing the book we must change our habits of thought. We must enlarge our view of life to get the facts with which we have been presented.⁴

³Edward B. Jenkinson, Jan Stouder Hawley, On Teaching Literature: Essays for Secondary School Teachers, p. 153.

⁴Ibid., p. 163.

The remainder of this lesson should have been sent to you. If you have not received it, please notify the English department, and go on with another part of the course.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 16 should have been sent to you
from our Library as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name _____

Address _____

Postal Code _____

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received: _____

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

RESEARCH PAPER

Lesson 17 - The final draft of your research paper should be submitted for evaluation. Because this paper will be considered for a portion of your final evaluation, your best work is expected. You may, if you wish, use the loose-leaf paper provided in this lesson for your final draft. Your lesson will be considered "Incomplete" without your paper.

This lesson contains a sample of a past Diploma Examination. Answers are included for the multiple choice section.

This exam is for your own use when preparing to write the Diploma Examination.

DO NOT RETURN THIS EXAM TO THE
CORRESPONDENCE SCHOOL

If you wish copies of other English 30 Diploma Examinations, you may purchase them from "The Learning Resources Distribution Centre" (10410-121 Street, Edmonton, Alberta, phone: 427-2767).

THE NATURE OF POETRY: RHYTHM, SOUND, AND FORM

JUDGEMENT
REQUIRES
KNOWLEDGE

In asking "What is poetry?" we are *not* concerned with arriving at a definition, but rather we are concerned with arriving at an *experience*. We must stress the importance of experience, for we cannot understand and judge a work of art or a poem until we have experienced it. Of course, the more fully we experience, the better we are able to understand and judge.

To more fully *understand* and *evaluate* poetry, however, we require knowledge of poetic genres, structures, and the devices of rhythm and sound.

This is especially true of the present century — where the most important critical movement in literature has been closely connected with new ideals of precision of poetic imagery and complexity of poetic organization. (We will look at imagistic poetry in Lesson 18.)

THE POET'S
SKILL

The poet's art is distinguished from that of the prose writer by the greater opportunity offered in the use of devices of rhythm and sound.

Perrine writes that

... poetry might be defined as a kind of language that says *more* and says it *more intently* than does ordinary language.¹


Poets work with syllables, poetic feet, verses, stanzas, rhymes, refrains, alliteration, assonance, figurative language, imagery, and other devices in order that they may say what they have to say with *maximum effectiveness*. We shall explore all of these devices in this lesson.



¹Laurence Perrine, *Sound and Sense* (Academic Press Canada, 1963), pp. 3 and 4.




Consider the *effect* Patrick Anderson creates in his free verse poem "Song of Intense Cold" on page 11 of *Theme and Image 2*.



One night when the stars are exploding like nails
comes Zero himself with his needle,
an icicle full of the cold cocaine
but as tall as the glittering steeple
that pins us down in the town.
One night when the stars are heavy as hail
he pushes the silver handle
and plunges in through the freckled skin
where blood and firelight bubble
the drug running round like the moon.

Winter is *personified* as "Zero," an executioner, who first weakens his victim, the landscape, by injecting "an icicle full of the cold cocaine," and then electrocutes him:



One night when the stars are dials
I see him stride in the meadow
and in his hand a glittering wire
he plugs in a rag of shadow,
and throws the switch till the whistling ditch
and the plow and the hill all sparkle
with light's electric evil,
and a sleeper cries, and a chipmunk dies,

Stars "exploding like nails" may be a reference to the way in which metal contracts noisily in cold weather. (People have "heard" the northern lights "crackle.") The words "nail," "needle," and "pins" associate winter with torture, and also suggest the tingling "pins-and-needles" sensation that accompanies frostbite.

Finally, the word "hail" in line six reinforces this effect of hardness and sharpness, as the "freckled skin" of the landscape falls victim to the cruelty of winter.

There are regular speech rhythms in the poem, which, added to the *poetic diction*, convey a musical quality that appeals strongly to the ear.

Internal rhyme, such as "that pins us *down* in the town," "and throws the *switch* till the whistling *ditch*," "and a sleeper *cries*, and a chipmunk *dies*," is combined with the imperfect rhyme of "needle" and "steeple" in lines two and four, and "nails," "hail," and "dials" in lines one, six, and eleven.

RHYTHM



Rhythm is not confined to poetry. It is the basis of music and dancing. It has a powerful influence over our feelings. Babies are excited when they beat a spoon on the table; they like not only the noise, but its regularity. They respond to the *rhythm* of nursery rhymes *before the words have any meaning for them*. A regular recurrence of accented and unaccented syllables in poetry produces a rhythmic pattern called *metre*.

Metre

Metrical verse, the emphasis given to stressed and unstressed syllables, is by far the commonest form of rhythm in English poetry.

On a larger scale, however, the rhythm of poetry is also established by the syntax, the grouping of words, line lengths, and stanza form.

Foot

The basic unit of metrical rhythm is the *foot*, a group of stressed and unstressed syllables which recurs in accordance with a *recognizable pattern*.

Rhythmic
Patterns

Rhythmic patterns determine poetic metres. *Two* words are needed to describe *metre*; the first word indicates the *kind* of foot, and the second word tells the *number* of feet in the line.

TYPES OF
FEET

Poetry has four main types of feet.

1. A foot of *two syllables* consisting of a *weak* (short) accent (◡) followed by a *strong* (long) accent (/) is called the *iambus*. These two syllables form an *iambic foot*. The accent of much of our speech falls naturally into this metre. This is the most *common* foot in English poetry.

The western waves of ebbing day
 Rolled o'er the glen their level way.

We *scan* a line of poetry by dividing it into *feet* and marking the strong and weak accents in each foot.

◡ /

This is an *iambic foot*.

2. A foot of *two syllables* with the *accent* on the *first* is a *trochee*. These two syllables make a *trochaic foot*. This is called the *running measure*.

Open wide the vaults of Athol;
 Here the bones of heroes rest

/ ◡

This is a *trochaic foot*.

3. A foot of *three syllables* with the *accent* on the *third* syllable is an *anapaest*. These three syllables form an *anapaestic foot*. This is called the *galloping measure*.

The Assyrian came down like a wolf on
 the fold

◡ ◡ /

This is an *anapaestic foot*.

4. A foot of **three syllables** with the **accent** on the **first** syllable is a **dactyl** (a **dactylic foot**).

This is the forest primeval, the
 murmuring pines and the hemlocks.

This is a *dactylic* foot.

Other Types of Feet

1. The *pyrrhic foot* consists of *two unstressed syllables*. It cannot dominate a line of poetry.
2. The *spondaic foot (spondee)* consists of *two stressed syllables*. It cannot successfully dominate a line of poetry.

These two kinds of feet add *variety* and *interest* to the rhythm. The *spondee* produces a *slow, heavy, or dull* rhythm; the *pyrrhic* is *light* and *rapid*.

Oh, Wild West Wind thou breath of
autumn's being

(The first two feet are spondees.)

But the joint force and full result of
all

(The first foot is a pyrrhic; the second is spondaic, and the last three feet are iambic.)

As you see, a line is not always made up of one type of foot; the metre is designated by the kind of foot that *dominates the line*. Sometimes a line lacks a last syllable or contains an extra syllable. Often, the first foot is the reverse of the predominant foot in that line. *Pyrrhic*, *spondaic*, and *dactylic feet* are often used as *variant feet*.

Variations prevent monotony and add interest to the lines.

Caesura

Another term in poetic rhythm is **caesura**. *Caesura* is a pause in a line of poetry, generally agreeing with a pause *required by the sense*.

Example:

To err is human, / to forgive, divine.
 ↑
 caesura

End-stop

When the pause occurs at the end of the line, the line is said to be **end-stopped**. When the voice must continue to the next line without a pause, the line is said to be **run-on**, or **enjambé**. Notice the **caesura** in the **middle** of the **first line**; and the **end-stop** in the **second line**:

caesura

I will arise and go now, for always
night and day
I hear lake water lapping with low
sounds by the shore;

end-stop

NUMBER
OF FEET

Metre is described both by the **types of feet** and by the **number of feet** per line. The following terms are used to describe the number of feet in a line.

monometer	- one foot
dimeter	- two feet
trimeter	- three feet
tetrameter	- four feet
pentameter	- five feet
hexameter (Alexandrine line)	- six feet
heptameter	- seven feet
octameter	- eight feet

We can now refer to the examples that we used to illustrate the types of feet and determine the number of feet in each line.

1. The wes/tern waves / of eb/bing day
 Rolled o'er / the glén / their lev/el way.

In our example of the iambic foot, we have **four** feet in each line. Each line can therefore be described as **iambic tetrameter**.

2. Open / wide the / vaults of / Athol;

In our example of the trochaic foot, we have **four** feet in the line. The line can therefore be described as **trochaic tetrameter**.

3. $\overline{\text{The}}$ $\overline{\text{Assyr/ian}}$ $\overline{\text{came}}$ $\overline{\text{down}}$ / $\overline{\text{like}}$ $\overline{\text{a}}$ $\overline{\text{wolf}}$ / $\overline{\text{on}}$ $\overline{\text{the}}$
 fold

In our example of the anapaestic foot, we have *four* feet to the line. This line can therefore be described as *anapaestic tetrameter*.

4. / $\overline{\text{This}}$ $\overline{\text{is}}$ $\overline{\text{the}}$ / $\overline{\text{forest}}$ $\overline{\text{pri/meval}}$, $\overline{\text{the}}$ / $\overline{\text{murmuring/}}$
 pines and the / $\overline{\text{hemlocks}}$

In our example of the dactylic foot, we have *six* feet to the line. This line can therefore be described as *dactylic hexameter*.

Rhythmic
Pattern
and
Meaning

Poets can reinforce meaning through sound by controlling the speed and movement of their lines. This is done by the choice and use of metre, the choice and arrangement of vowel and consonant sounds, and by the positioning of pauses.

In metre, unaccented syllables go faster than the accented; hence the triple metres (e.g., anapaestic and dactylic) are swifter than the duple metres (e.g., iambic and trochaic). But poets can vary the tempo of any metre by varying the types of feet in a line.

Whenever two or more unaccented syllables come together, the effect will be to speed up the pace of a line; when two or more accented syllables come together, the effect will be to slow it down.

Consider the following lines from Tennyson's "Ulysses":

1. $\overline{\text{The}}$ $\overline{\text{lights}}$ $\overline{\text{begin/}}$ $\overline{\text{to}}$ $\overline{\text{twin/kle}}$ $\overline{\text{from/}}$ $\overline{\text{the}}$ $\overline{\text{rocks:}}$
2. $\overline{\text{The}}$ $\overline{\text{long}}$ $\overline{\text{day}}$ $\overline{\text{wanes:}}$ / $\overline{\text{the}}$ $\overline{\text{slow/}}$ $\overline{\text{moon}}$ $\overline{\text{climbs:}}$ / $\overline{\text{the}}$
 /
 deep
3. / $\overline{\text{Moans}}$ $\overline{\text{round/}}$ $\overline{\text{with}}$ $\overline{\text{ma/ny}}$ $\overline{\text{voi/ces.}}$ $\overline{\text{Come,}}$ / $\overline{\text{my}}$ $\overline{\text{friends,}}$

In these lines Tennyson wished the movement to be slow, in accordance with the slow waning of the long day and the slow climbing of the moon. The metre is *iambic pentameter*. This is a swift metre; but in lines 2 and 3 he slows it down, first by introducing three spondaic feet (//), thus bringing three accented syllables together in three separate places. Notice, also, that he chose for his accented syllables *words* which have long vowel sounds or diphthongs which the voice hangs on to: *long, day, wanes, slow, moon, climbs, deep, moans, round*. Grammatical pauses are introduced after *wanes* and *climbs*, and there is a rhetorical pause after *deep*.

Scanning



Now for some practice in *scanning*. *Before* you complete the following exercise, review the definitions of the four types of feet.

Remember that when you *scan*, you divide each line of poetry into *feet*, and mark the *strong* (/) and *weak* (∪) accents in each *foot*. *Every syllable* must have either a weak or a strong accent.

EXERCISE 1



Scan the lines that follow, and identify the metre. The first one is done as an example.

- (1) ∪ / ∪ / ∪ / ∪ /
 The sun / goes down / and o / ver all /
 These bar / ren rea / ches by / the tide.

The metre is *iambic tetrameter*.

- (2) Awake! for morning in the bowl of Night
 Has flung the stone that puts the Stars to Flight.

The metre is _____.

- (3) While the ploughman near at hand
 Whistles o'er the furrowed land.

The metre is _____.

- (4) But the sea fowl is gone to her nest,
 And the beast is laid down in his lair.

The metre is _____.

- (5) Lift her up tenderly
 Lift her with care.

The metre is _____.

RHYME

Rhyme occurs when there is an *identical sound* in the *monosyllables* or *final stressed syllables* of two or more words, and in any unstressed syllables which may follow. It is the *likeness of sounds* at the ends of words or lines of verse.

Types of Rhyme

There are two basic categories of rhyme.

- Perfect Rhyme

In *perfect, exact* or *normal rhyme*, there is a *recurrent sound* between two or more words because of the agreement of the stressed vowel sound and its succeeding consonants or syllables (when present) and the differences in the preceding consonants or syllables when present.

Examples:

love - dove	wed - said
owe - so	cat - sat
beauty - duty	falling - calling
June - moon	night - light

- Imperfect Rhyme

In *imperfect rhyme*, a *sound* relationship still exists but it only *approximates* the closeness of the perfect rhyme.

Examples:

crooned - ground	low - thou
love - move	heaven - striven

EXERCISE 2



Do you remember the imperfect rhymes we looked at in the poem "Song of Intense Cold" on page 2 of this lesson? Reread the excerpts, and answer the following questions.

- (1) Write *two* examples of *imperfect rhyme* from the poem.

(a) _____ - _____

(b) _____ - _____

- (2) *Quote* the line which rhymes imperfectly with line 12 from the poem.

"I see him stride in the meadow"

End rhyme, the most common form of rhyme, entails the rhyming of words at the *end* of lines.

The woods are lovely, dark and deep
But I have promises to keep

Rhyme is called *masculine* when the sounds involve only *one syllable*, and *feminine* when the rhyme sounds involve *two or more syllables*.

masculine rhyme: bat - hat, picks - six
feminine rhyme: turtle - fertile, tenderly - slenderly

Internal rhyme usually occurs between the *final word* of a line and an *earlier word* in the same line. In a wider usage, it may be said to occur between any two words in a line.

Once upon a midnight dreary, as I pondered,
weak and weary

and a sleeper cries, and a chipmunk dies

When we want to describe the *pattern* of rhyme in a poem or a stanza, we label the first sound *a*, the next *b*, then *c*, and then *d*, and so on.

As a sound reappears, we use the same letter designation used to label that sound previously.

There was a youthful scion	a
Of a race of tyrant kings,	b
Who roused his father's anger	c
By the way he wasted things	b

We can now summarize by saying that the rhyme scheme of the stanza is **abcb**.

The following exercise will give you some practice in identifying rhyme scheme.

EXERCISE 3



The following poem is a *triolet*. If all triolets are of this form, let us examine this one to see if we can *define* it. Read the poem, and write its *rhyme scheme* on the right-hand side of the poem.

I intended an Ode; _____
 And it turned out a sonnet. _____
 It began a la mode. _____
 I intended an Ode. _____
 But Rose crossed the road. _____
 In her latest new bonnet. _____
 I intended an Ode. _____
 And it turned to a sonnet. _____

Notice the *structure* of the poem. A *triolet* is a poem of *eight lines*, all in *one stanza*.

Lines 1, 4, and 7 are the same. Lines 2, and 8 are the same. There are *two* rhymes (a and b).

Note the *metre* as indicated below.

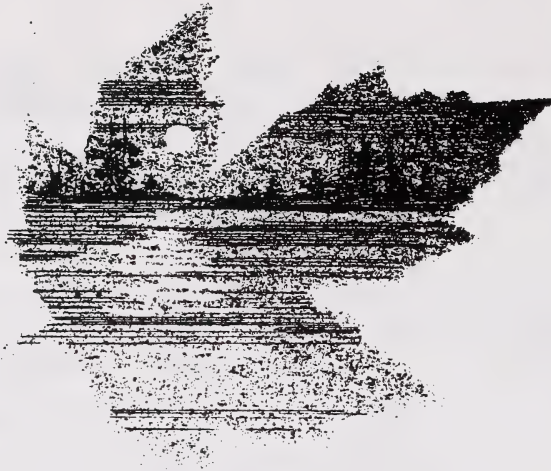
I intend/ed an Ode;
 And it turned/ out a son/net.
 It began/ a la mode.
 I intend/ed an Ode.
 But Rose/ crossed the road.
 In her lat/est new bon/net.
 I intend/ ed an Ode.
 And it turned/ to a son/net.

The *metre* is primarily *anapaestic dimeter*.

Although we are discussing form at this point, we can also see that the subject matter of the triolet is trivial, and the mood is light.



Now for a lengthier rhyme scheme. Remember, once you have identified a sound, you use the same letter designation if the sound *reappears* in the poem later. Read "To Hold in a Poem" by A.J.M. Smith on page 6 in *Theme and Image 2*. Then do the following exercise.



EXERCISE 4



- (1) The *rhyme scheme* for stanzas 1 and 2 of "To Hold in a Poem" is _____.
- (2) The *rhyme scheme* for stanzas 3 and 4 of "To Hold in a Poem" is _____.
- (3) The *rhyme scheme* for stanza 5 of "To Hold in a Poem" is _____.

STANZA AND
POEM FORMS

Whereas prose is written in sentences and arranged in paragraph form, *poetry is written in lines of varying length and usually arranged in stanzas*. The paragraph forms the pattern of prose; and in a selection, paragraphs may be of varying lengths. *Lines of poetry may also be arranged in various patterns*. The poet, besides giving the poem an internal order by carefully arranging the materials, images, ideas, and sounds, may also impose some external pattern on the poem. In casting the poem the poet may use three broad kinds of forms: *continuous form*, *stanzaic form*, and *fixed form*.

Continuous
Form

Continuous form has little formal design. The lines follow each other without formal grouping. The only breaks are dictated by units of meaning, but even here there are degrees of formal pattern.

Free
Verse

Free verse usually has freedom from rhyme, from regular metrical pattern, and from regular rhythmical pattern. In some types of free verse, rhyme may be used. (See "Song of Intense Cold" on page 11 of *Theme and Image 2*.)

Blank
Verse

Blank verse is absent of rhyme and stanzaic groupings, but there is the presence of the regulating foot and line which makes blank verse a popular form in poetic drama or in long narrative or philosophical poems. The metre of blank verse is usually *iambic pentameter*.

Stanzaic
Form

Stanza structure offers unlimited possibilities. In this lesson we are concentrating on the representative stanza forms that have had reasonably wide use in English literature. At the English 30 level, you should be able to *identify* and *describe* these forms.

A *stanza form* may be described by designating four things:

1. the *dominant foot* (e.g., iambic, trochaic, anapaestic, dactylic)
2. the *number of feet* to the line
3. the *rhyme scheme*
4. the *number of lines*

- Couplet

The *couplet* has *two* consecutive rhyming lines in the same metre. A couplet is, in other words, one line coupled to another. It is a suitable unit for expressing one idea or image concisely. For *epigrams* (short, witty poems or sayings) it is especially effective:



I am His Highness' dog at Kew;
Pray tell me, sir, whose dog are you?

- Alexander Pope

A couplet also concludes the Shakespearean sonnet:

So long as men can breathe or eyes can see
So long lives this, and this gives life to thee.

- William Shakespeare

- Triplet or Tercet The *triplet* or *tercet* is a stanza composed of *three* lines usually with one repeated rhyme, or a rhyme scheme of *aaa*.

Dylan Thomas' poem "Do Not Go Gentle Into That Good Night," on page 76 of *Theme and Image 2*, is composed of *five* tercets and a final *quatrain*. The rhyme scheme is *aba aba aba aba abaa*.

This verse form is known as a *villanelle*.

- Quatrain The *quatrain* is, in general, any four-line stanza.

- Sestet The *sestet* is a stanza composed of *six* lines. Specifically a sestet is usually the second part of a *sonnet*. All sonnets have *fourteen* lines, and are often divided into an *octave* (eight lines) and a *sestet*.



Read William Shakespeare's love sonnet "Let Me Not to the Marriage of True Minds," on page 152 of *Theme and Image 2*.

EXERCISE 5



- (1) Quote the *last* line of the *second quatrain*.

- (2) Quote the *first* line of the *couplet*.

- Octave The *octave* is a stanza composed of *eight* lines.

- Ottava Rima *Ottava rima* is a stanza composed of *eight* lines with a rhyme scheme of *abababcc* written in *iambic pentameter*. It is a specialized form used by quite a number of poets including Milton, Keats, and Shakespeare.

- Spenserian Stanza The *Spenserian stanza* is one of the most famous kinds of stanzas, designed and employed by Edmund Spenser. Burns, Shelley, and Keats used this form. Let us use this form as a base for more practice in scanning and identifying rhyme scheme and metre.

EXERCISE 6



Read the following Spenserian stanza. Then answer the questions below it.

Last noon beheld them full of lusty life,
 Last eve in Beauty's circle proudly gay,
 The midnight brought the signal-sound of strife,
 The morn the marshalling in arms, - the day
 Battle's magnificently stern array!
 The thunderclouds close o'er it, which when rent
 The earth is covered thick with other clay,
 Which her own clay shall cover, heap'd and pent,
 Rider and horse, - friend, foe - in one red burial blent.

- Lord Byron (from "Childe Harold's Pilgrimage," Canto III)

- (1) *Scan* the *first two* lines and the *last* one.
- (2) Mark the *rhyme scheme* with small letters at the end of the lines.
- (3) The Spenserian stanza above has the *four* main characteristics of that form. Fill in the blanks to indicate these characteristics.
 - (a) The Spenserian stanza has _____ lines.
 - (b) The metre of the first eight lines is _____.
 - (c) The metre of the ninth line is _____.
 - (d) The rhyme scheme is _____.

Fixed
Form

A *fixed form* is a traditional pattern which applies to the whole poem; many fixed forms have been used in French and Japanese poetry.

French: the ballade, the rondeau, the rondel,
and the triolet

Japanese: the haiku and the tanka

Oddities
of Shape

You will have noticed that one difference between prose and poetry is that prose runs right to the side of the page, and poetry does not.

It is (perhaps) overlooked sometimes that typographical considerations play a large role in our appreciation of a passage of writing. Poets have occasionally given their poems typographical *shapes* consistent with the *subjects* or the *themes* of their poems.

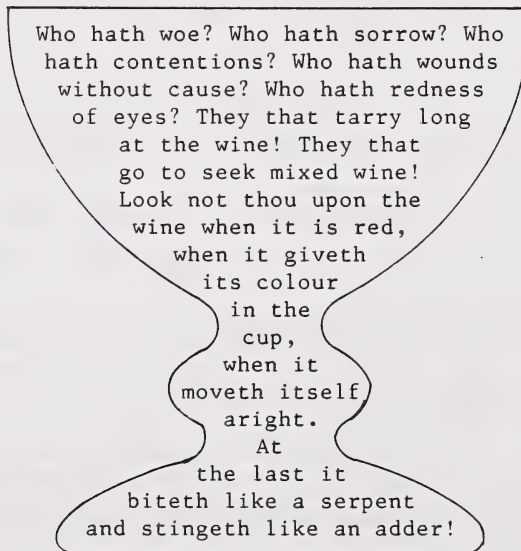
For example, only *two words* united in a single graphic design are needed to dramatize the fate of Pompeii in A.D. 79:



This poem is both *found* (a free verse arrangement of a passage of someone else's prose) and *concrete*. Two modes of poetry and two types of art — graphics and poetry — make a *singleness of effect*. (For those unused to reading this kind of poetry, the X might be seen as lava.)

Shaped whimsies were very popular in the late nineteenth century. "The Wine Glass," reprinted below, is based on Proverbs xxiii: 29-30.

THE WINE GLASS



READ

Much of the information on oddities of shape has been taken from *The Active Stylist*. For a fuller exploration of *shaped poetry* and original rhymed composition, read "Communicating through Form," on pages 332 to 347 of *The Active Stylist*.

ENGLISH
FORMS

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall.



LONDON

Printed by Isaac Iaggard, and E. Blount. 1616.

In writing a sonnet, the poet develops a theme of subject within a **strict form**, normally of **fourteen iambic pentameter** lines. The thought pattern of the sonnet follows the structure very closely, each division making its own distinct contribution.

Most sonnets generally conform to one of two models or types: the Italian and the English.

- Italian
Sonnet

In the fourteenth century, Petrarch, an Italian poet, made the form famous by writing a sequence of love sonnets. The *Italian* (or *Petrarchan*) sonnet consists of an *octave* (describing the subject or introducing the problem) and a *sestet* which comments on or resolves it. *Two quatrains* (abba, abba) constitute the *octave*.

- English
Sonnet

The *English, Shakespearean, or Elizabethan* sonnet is composed of *three quatrains* and a concluding *couplet* rhyming abab cdcd efef gg.

The *quatrains* may provide *three examples* of the *theme* with the *couplet* providing a *conclusion*, or they may provide *three metaphorical statements of the theme* with the *couplet's* providing the *final statement*. The *first quatrain* may *introduce the subject*; then the *second and third* both may *present detail*. A *pause* before the *couplet* sets it off to express an *epigrammatic* quality.

- Miltonic
Sonnet

This sonnet follows the basic *Italian* form with one important development: the thought of the octave often flows freely, *without pause*, into the sestet.



The sonnet "On His Blindness" follows this form. Read the sonnet, reprinted below. Then do the exercise that follows the sonnet.

ON HIS BLINDNESS

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide, -
'Doth God exact day-labour, light denied?'
I fondly ask: - But Patience, to prevent
That murmur, soon replies, 'God doth not need
Either man's work, or His own gifts; who best
Bear His mild yoke, they serve Him best. His state
Is kingly; thousands at His bidding speed
And post o'er land and ocean without rest;
They also serve who only stand and wait.'

- John Milton

EXERCISE 7



Complete the following statements about "On His Blindness."

- (1) The rhyme scheme is _____.
- (2) The rhyme scheme of the *two quatrains* is _____
and _____.
- (3) The rhyme scheme of the *sestet* is _____.
- (4) This is an example of the _____ sonnet, composed
of two _____ and one _____.
- (5) The problem perplexing its writer is _____
_____.

EXERCISE 8



Read "Sonnet" by William Wordsworth, reprinted below. Then complete the statements that follow it.

SONNET

The World is too much with us; late and soon,
 Getting and spending, we lay waste our powers;
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon!
 This Sea that bares her bosom to the moon,
 The winds that will be howling at all hours
 And are up-gather'd now like sleeping flowers,
 For this, for everything, we are out of tune;
 It moves us not. - Great God! I'd rather be
 A Pagan suckled in a creed outworn, -
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreathèd horn.

- (1) The rhyme scheme of "Sonnet" is _____.
- (2) This sonnet is an example of the _____ sonnet.
- (3) In this sonnet, the thought of the octave *flows freely*, without pause, into the sestet. The *transitional line* (from octave to sestet) is _____.

EXERCISE 9

Read "Sonnet XVIII" by William Shakespeare, reprinted below. Then complete the statements which follow it.

SONNET XVIII

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate.
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair some time declines,
 By chance, or nature's changing course,
 untrimm'd;
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou ow'st;
 Nor shall Death brag thou wand'rest in his shade,
 When in eternal lines to time thou grow'st.
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to
 thee.

- (1) This is an example of the _____ or _____ sonnet.
- (2) It is composed of _____ quatrains and a concluding _____.
- (3) The rhyme scheme is _____.
- (4) Explain, in your own words, the final statement of the poem.

POETIC DEVICES

The poet's art, as we have seen, is distinguishable from that of the prose writer by its greater and more precise use of devices of rhythm and sound.

You should be aware of the most important of these devices; in particular, you should see how the effective use of these devices *vivifies* and *intensifies* poetic language, and establishes rhythmic patterns.

Alliteration

Alliteration is the repetition of the *first sound*, usually the *first letter* in a consecutive series of words, usually for the purpose of heightening the rhythmic effect or suggesting an emotion or sensation.

EXAMPLES:

Full fathom five thy father lies

Five miles meandering with a mazy motion

Sister Susie's sewing socks for sick soldiers.

Sadly singing songs so low

Assonance

Assonance is the *repetition* of *vowel sounds* in a series of words within a line. In "Do Not Go Gentle Into That Good Night," on page 76 of *Theme and Image 2*, for example, we find these examples of assonance: "fierce tears," "men ... end," "age ... rave ... day," "deeds ... green," "blinding sight."

Note the assonance in the following line taken from another poem:

Therefore all seasons shall be sweet to
thee.

Consonance

Consonance is the repetition of an *end consonant sound* in a series of words within a line to produce a harmonious effect.

Note the consonance and alliteration in the following line (taken from Wilfred Owen's "Anthem for Doomed Youth." Note that the repetition of the "d" and "s" sounds produce a *slow, weighted* line appropriate to the poem's mood of mourning.

And each slow dusk a drawing down of blinds.

Onomatopoeia

Onomatopoeia occurs when the *sound* of a word resembles its *meaning*.

EXAMPLES:

thump	purr	smash	fizz
crackle	slither	plop	bang

The slithery snake slipped secretly by,



hissing as it moved.

The exercises which follow will evaluate your knowledge of various terms and poetic devices introduced in this lesson and your ability to identify them. Use the notes and examples given in this lesson as a guide as you work through these exercises. You should *review stanzaic form* before you begin EXERCISE 10.



Read "Let Me Not to the Marriage of True Minds" on page 152 in *Theme and Image 2* by William Shakespeare. Note the poetic devices in the poem as well as its form.



EXERCISE 10

Complete the following sentences regarding the *stanzaic form* of "Let Me Not to The Marriage of True Minds."

- (1) The dominant *foot* of this poem is _____, and it has _____ *feet* to the line.
- (2) The *rhyme scheme* is _____.
- (3) There are _____ lines in the poem, which is composed of three _____ and a concluding _____.
- (4) This poem is an example of the _____, _____, or _____ *sonnet*; it is a _____ form, which follows a _____ pattern.

- (5) Using the scanned opening lines below, complete the sentences which follow.

Let me / not to / the mar / riage of / true minds
 Admit / impeded / iments. / Love is / not love

- (a) Seriousness of **tone** is emphasized by the variations of the _____ scheme of the first quatrain.
- (b) The **opening line** begins with two _____ and ends with a _____.
- (c) This is followed in **line two** by an _____ pentameter rhythm which is varied in the last two feet by a _____ and a _____ that indicate a logical break in _____.

EXERCISE 11

Complete the statement below concerning the **assonance**, **consonance**, **rhyme**, and **alliteration** in "Let Me Not to the Marriage of True Minds."

- (1) **Quote** an example of **alliteration** from the **first quatrain** of the sonnet.

- (2) **Quote** an example of **consonance** from the **first quatrain**.

- (3) **Quote** an example of **assonance** from line 7.

- (4) **Quote** an example of **alliteration** from line 10.

- (5) (a) *Quote three* examples of *end rhyme* from the sonnet.

_____ - _____
_____ - _____
_____ - _____

- (b) *Quote two* examples of *imperfect rhyme* from the sonnet.

_____ - _____
_____ - _____

- (c) *Quote* an example of *feminine rhyme* from the sonnet.

_____ - _____

- (d) *Quote* an example of *masculine rhyme* from the sonnet.

_____ - _____

EXERCISE 12

You should reread "Let Me Not to the Marriage of True Minds" before you complete this exercise on the *content* of the sonnet.

- (1) *Quote* the lines from the sonnet which echo those of the marriage ceremony:

If any of you know cause or just impediment why
these persons should not be joined together ...

- (2) What is *personified* as a mower in the *third quatrain*?

(lines 5 and 6)

(a) *Identify* each kind, giving *specific references* from the sonnet.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

- (b) Show how, for Shakespeare, *one* is *superior* to the other. Give *specific references* from the sonnet to support your answer.

QUESTIONS OR COMMENTS

YOUR RESEARCH PAPER IS DUE WITH THIS LESSON.

SUGGESTED ANSWERS

EXERCISE 1

- (1) The sun / goes down / and o / ver all
 These bar / ren rea / ches by / the tide.
 The metre is *iambic tetrameter*.
- (2) Awake / for morn / ing in / the bowl / of Night
 Has flung / the stone / that puts / the Stars / to Flight.
 The metre is *iambic pentameter*.
- (3) While the / ploughman / near at / hand
 Whistles / o'er the / furrowed / land.
 The metre is *trochaic tetrameter*.
- (4) But the sea / fowl is gone / to her nest,
 And the beast / is laid down / in his lair.
 The metre is *anapaestic trimeter*.
- (5) Lift her up / tenderly
 Lift her with / care.
 The metre is *dactylic dimeter*.

EXERCISE 2

- (1) You should have given two of the following examples.
- | | |
|----------|-----------|
| "nails" | "dial" |
| | "hail" |
| "grass" | "glass" |
| "needle" | "steeple" |
- (2) "he plugs in a rag of shadow,"

EXERCISE 3

You should have given the following rhyme scheme: *abaaabab*

EXERCISE 4

- | | | |
|-------------------------|---------------------|-------------------------|
| (1) stanza #1:
ab ab | stanza #2:
cd cd | (3) stanza #5:
gh gh |
| (2) stanza #3:
be be | stanza #4:
af af | |

EXERCISE 5

- (1) "Whose worth's unknown, although his height be taken."
- (2) "If this be error, and upon me prov'd,"

EXERCISE 6

- (1) Last noon / beheld / them full / of lus / ty life,
 Last eve / in Beau / ty's cir / cle proud / ly gay,
 Rider / and horse, / friend, foe / in one / red bur / ial blent.
- (2) (a) The Spenserian stanza has *nine* lines.
 (b) The metre of the first eight lines is *iambic pentameter*.
 (c) The metre of the ninth line is *iambic hexameter*. (Note that the *third foot* in line 9 in this poem is a *spondee*.)
 (d) The rhyme scheme is *ababbcbcc*.

EXERCISE 7

- (1) The rhyme scheme is *abba abba cde cde*.
- (2) The rhyme scheme of the two quatrains is *abba* and *abba*.
- (3) The rhyme scheme of the sestet is *cde cde*.
- (4) This is an example of the *Miltonic* sonnet, composed of two *quatrains* and one *sestet*.
- (5) Will be corrected by your correspondence teacher.

EXERCISE 8

- (1) The rhyme scheme of "Sonnet" is *abba abba cd cd cd*.
- (2) This sonnet is an example of the *Miltonic* sonnet.
- (3) "It moves us not. — Great God! I'd rather be"

Exercises 9, 10, 11, 12 will be corrected by your correspondence teacher.

DO NOT RETURN DIPLOMA EXAM TO THE ALBERTA CORRESPONDENCE SCHOOL.

GRADE 12
DIPLOMA EXAMINATION

English 30
Part A: Written Response

January 1988



**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30**

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of **TWO** assignments. Read the **WHOLE** examination before you begin to write. Follow instructions carefully. Complete **BOTH** assignments.

TOTAL TIME: 2½ hours
Budget your time carefully.

	Page Number
MINOR ASSIGNMENT: Personal Response Suggested time: 30-40 minutes Value: 30% of this examination	4
MAJOR ASSIGNMENT: Suggested time: 100-110 minutes Value: 70% of this examination	10

You may use an English language **DICTIONARY** and a **THESAURUS**.

Space is provided for **PLANNING AND DRAFTING** and for **REVISED WORK**.

Please write your revised work in blue or black ink.

**DO NOT WRITE YOUR NAME ANYWHERE
IN THE TEST BOOKLET**

JANUARY 1988

Instructions

1. Read the excerpt from *The Winter of our Discontent* carefully and thoughtfully before you start the writing assignments.
2. Read BOTH assignments before you start writing.

from THE WINTER OF OUR DISCONTENT

On the edge of the silted and sanded-up Old Harbour, right where the Hawley dock had been, the stone foundation is still there. It comes right down to the low-tide level, and high water laps against its square masonry. Ten feet from the end there is a little passage about four feet wide and four feet high and five feet deep. Its top is vaulted. Maybe it was a drain one time, but the landward end is cemented in with sand and broken rock. That is my Place, the place everybody needs. Inside it you are out of sight except from seaward. There's nothing at Old Harbour now but a few clammers' shacks, rattlety things, mostly deserted in the winter, but clammers are a quiet lot anyway. They hardly speak from day's end to end and they walk with their heads down and their shoulders bowed.

That was the place I was headed for. I spent night-tide there before I went in the Service, and the night-tide before I married my Mary, and part of the night Ellen was born that hurt her so bad. I was compelled to go and sit inside there and hear the little waves slap the stone and look out at the sawtooth Whitsun rocks. I saw it, lying in bed, watching the dance of the red spots, and I knew I had to sit there. It's big changes takes me there — big changes.

South Devon runs along the shore, and there are lights aimed at the beach put there by good people to keep lovers from getting in trouble. They have to go somewhere else. A town ordinance says that Wee Willie has to patrol once an hour. There wasn't a soul on the beach — not a soul, and that was odd because someone is going fishing, or fishing, or coming in nearly all the time. I lowered myself over the edge and found the outcrop stone and doubled into the little cave. And I had hardly settled myself before I heard Wee Willie's car go by. That's twice I had avoided passing the time of night with him.

It sounds uncomfortable and silly, sitting cross-legged in a niche like a blinking Buddha, but some way the stone fits me, or I fit. Maybe I've been going there so long that my behind has conformed to the stones. As for its being silly, I don't mind that. Sometimes it's great fun to be silly, like children playing statues and dying of laughter. And sometimes being silly breaks the even pace and lets you get a new start. When I am troubled, I play a game of silly so that my dear will not catch trouble from me. She hasn't found me out yet, or if she has, I'll never know it. So many things I don't know about my Mary, and among them, how much she knows about me. I don't think she knows about the place. How could she? I've never told anyone. It has no name in my mind except the Place — no ritual or formula or anything. It's a spot in which to wonder about things. No man really knows about other human beings. The best he can do is to suppose that they are like himself. Now, sitting in the Place, out of the wind, seeing under the guardian lights the tide creep in, black from the dark sky, I wondered whether all men have a Place, or need a Place, or want one and have none. Sometimes I've seen a look in eyes, a frenzied

Continued

animal look as of need for a quiet, secret place where soul shivers can abate, where a man is one and can take stock of it. Of course I know of the theories of back to the womb and the death-wish, and these may be true of some men, but I don't think they are true of me, except as easy ways of saying something that isn't easy. I call whatever happens in the Place 'taking stock.' Some others might call it prayer, and maybe it would be the same thing. I don't believe it's thought. If I wanted to make a picture of it for myself, it would be a wet sheet turning and flapping in a lovely wind and drying and sweetening the white.

John Steinbeck

MINOR ASSIGNMENT

Personal Response (Suggested time: 30-40 minutes)

The man in the excerpt from *The Winter of Our Discontent* turns to the familiarity of a private place to refresh and strengthen himself when he is troubled.

From your experience describe the most effective way of coming to terms with personal turmoil.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

MAJOR ASSIGNMENT

Literature Composition (Suggested time: 100-110 minutes)

Much of literature comments on human isolation. This isolation may be the result of external circumstances, or of personal attitudes and perceptions. An individual's ability or inability to come to terms with personal isolation is often the issue on which authors base their work. In the excerpt from *The Winter of Our Discontent*, Steinbeck touches on this universal theme.

FROM OTHER LITERATURE YOU HAVE STUDIED, CHOOSE ONE OR TWO SELECTIONS IN WHICH THE STRUGGLE TO COME TO TERMS WITH HUMAN ISOLATION IS EXAMINED. WHAT MEANS HAS THE AUTHOR USED TO DEVELOP THIS THEME? CONSIDER HOW ELEMENTS SUCH AS CHARACTER, SETTING, CONFLICT, CONTRAST, SYMBOLISM, ETC. REINFORCE THE DEVELOPMENT OF THIS THEME. SUPPORT YOUR IDEAS WITH SPECIFIC EXAMPLES FROM THE LITERATURE YOU HAVE CHOSEN.

Before planning your composition, read the guidelines below. They are designed to help you select and organize your ideas.

Guidelines for Writing

- **CHOOSE YOUR SELECTIONS CAREFULLY FROM THOSE YOU HAVE STUDIED IN YOUR SENIOR HIGH SCHOOL ENGLISH CLASSES.** The selections you choose may be poems, short stories, plays, novels, other literature, or films.
- **FOCUS YOUR COMPOSITION ON THE TOPIC.** Although the above topic is stated broadly, you should attempt to focus your discussion on the selection(s) you have chosen.
- **PLAN YOUR COMPOSITION CAREFULLY.** Decide on an appropriate method of introducing, developing, and concluding your composition. Plan to support and develop your ideas with appropriate and specific detail.
- **REVISE AND PROOFREAD YOUR COMPOSITION CAREFULLY.**

Major Assignment

PLANNING

The space below is intended to help you plan your composition. Write the name of the author(s) and title(s) of the literary selection(s) you plan to use, and your thesis statement or controlling idea.

Author(s) and Title(s)
(or Source)

Thesis Statement or
Controlling Idea

There is additional space for Planning and Drafting on even-numbered pages.

READINGS BOOKLET

GRADE 12 DIPLOMA EXAMINATION

English 30

Part B: Reading (Multiple Choice)

January 1988



**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30**

PART B: Reading (Multiple Choice)

READINGS BOOKLET

GENERAL INSTRUCTIONS

Part B of the English 30 Diploma Examination has 80 questions in the Questions Booklet and nine reading selections in the Readings Booklet.

BE SURE THAT YOU HAVE AN ENGLISH 30 QUESTIONS BOOKLET AND AN ENGLISH 30 READINGS BOOKLET.

YOU HAVE 2 HOURS TO COMPLETE THIS EXAMINATION.

You may **NOT** use a dictionary, thesaurus, or other reference materials.

JANUARY 1988

- I. Read "The Biggest Liar in the World" and answer questions 1 to 7 from your Questions Booklet.

THE BIGGEST LIAR IN THE WORLD

I began writing casually, almost indifferently, when I was still a child, impressed by the rhythms of words and by their effect on adults. During Thanksgiving and Christmas and Easter holidays, I scribbled quick, effortless poems that my father delighted in having me read before the captive guests assembled at our table.

- 5 The verses were simple and artless, unsuspecting of any discordance beneath the surface of life. The first two lines (all I can remember, fortunately) of one such poem began:

Here we sit drinking wine at the table
From a bottle with a bright red label. . .

- 10 Barely literate, but from the applause my passionate recitation drew from my father and the guests, one would suppose my creation ranked beside the hallowed poetry of Longfellow and Tennyson.

- The two years of my illness gave me the chance to read voraciously, garlanding my vocabulary with numerous words I could not pronounce, enabling me to
15 accumulate a swarm of facts, events, and theories, all unmoored in the puddles of my imagination but there, someday, to be trickled into the stream.

- I took for granted that I was going to be a writer. After my illness, confirming my expectation, I was designated storyteller laureate of my seventh-grade class at our parochial school. I was often called upon to read my stories before the class,
20 and my teacher, with uncommon consideration for the literary sensibilities of my classmates, retained my readings for last.

- When my turn came to walk to the podium at the front of the room, an unmistakable flutter of anticipation swept from the desks of the eager students. I would wait until the room was absolutely silent, meanwhile savouring the warm,
25 admiring smile of a dark-eyed, lovely plum of a girl sitting at a desk in the first row.

- I'd begin to read my story, pitching my sentences slowly and carefully into the attentive stillness that gripped the room. At the end of the reading I'd steal a quick, longing glance at the plum of a girl in the first row, feeling my heart
30 washed in the radiance of her cheeks. I'd walk back to my seat through waves of applause, affecting a demeanour of modesty even as one of my eyes, slitted and baleful, glared at some lout more restrained in his clapping than the rest.

- These balmy and delirious triumphs were midnight snacks I retasted in the last few moments before falling asleep, my ears ringing again with the echoes of
35 that heady approval. What joy, I thought, what jolly happiness was a writer's life!

Despite the fact that I had read enough of the old Greek tragedies, I could not divine that the relentless gods might punish *hubris*¹ in Chicago as well as in Thebes.²

- My retribution came one day at the beginning of the noon hour when my
40 teacher asked me why I had no lunch. I was suddenly appalled at the banal flatness of having to answer, "I forgot it at home." My imagination took flight like a gull. I began explaining that on my way to school that morning I noticed a forlorn old man sitting in the gutter. Moved by his obvious misery, I asked him what

Continued

¹ *hubris* — excessive pride

² Thebes — ancient Greek city

was wrong. When he told me he had not eaten in two days, I gave him my lunch.
45 My teacher was so impressed by my unselfish charity she sent for the principal
and had me repeat the story for him and the class. With a storyteller's fertile
conjurations I added a number of flourishes. I detailed the man's wretchedness, his
ragged, torn clothing, the broken seams of his shoes. I described his fingers
trembling with gratitude as he accepted the bag of lunch, the tears in his eyes as
50 he made an effort to thank me.

When I had finished the story, the class was so overwhelmed and awed that
they neglected to applaud. The principal shook my hand firmly. The dark-eyed,
lovely plum of a girl in the first row cried. I returned to a desk crammed with
liverwurst, salami, and cheese sandwiches, chocolate chip cookies and Lorna Doones.
55 gleaming apples, oranges, and one juice-glutted peach. I gazed upon the bountiful
harvest and for a few moments believed the rewards were deserved, if not for the
morality of my pretended action, at least for the versatility of my imagination.

I had no premonition of disaster when the classroom door opened a few
moments later and my mother entered. I was not surprised to see her, because
60 she came to church often for a meeting or to visit my father. My teacher rose
and greeted her warmly. And my mother handed her the bag of lunch I had
forgotten at home that morning.

I have blocked the horror of the next few moments so effectively from my
memory, I cannot honestly recall what took place. Perhaps it is best that way.
65 Even in Greek tragedy, Medea murders her children offstage. I do recall, however,
that the sheer immensity of my deception gilded my chastised head for months.
In the schoolyard, hallways, and classrooms, I was pointed out with awe as "the
biggest liar in the world." And for a long time after that fateful day, if I entered
my classroom dripping wet, holding a drenched umbrella, and remarked that it
70 was pouring down rain, everybody turned to look out the windows and make sure.

Harry Mark Petrakis

II. Read "Victorian Grandmother" and answer questions 8 to 14 from your Questions Booklet.

VICTORIAN GRANDMOTHER

In the pinch of time, facing
an upright piano under its
paisley throw

- 5 you sport a jet and agate necklace
around your freckled throat.

You were mad for costume jewelry —
and better if it was red,
and soon you ran off
to marry Handsome Jack.

- 10 I strain my ears after
your songs, you had a gift
for whistling
with a wild vibrato like a finch;

- 15 & people liked to say
while working on potato salad
in the kitchen that old one
about whistling girls & cackling hens —
you showed them.

- 20 Whatever else I inherited
I wear a brooch of yours,
a bright wing of a butterfly

fixed under a glass bead —
it's caught there, iridescent & rusty
strung on a knotty silver chain

- 25 it carries your memory effortless —
like a sure thing.

Margo Lockwood

III. Read the excerpt from *Timon of Athens* and answer questions 15 to 24 from your Questions Booklet.

from TIMON OF ATHENS

CHARACTERS:

Timon - a noble Athenian - a recluse living in a cave, who has long avoided the company of other people

Flavius - former steward to TIMON, and long his faithful servant

Enter FLAVIUS [who remains at a distance]

FLAVIUS: O you gods!

Is yond despised and ruinous man my lord?

Full of decay and failing? O monument

And wonder of good deeds evilly bestowed!¹

5 What an alteration of honour has desp'rate want made!

What viler thing upon the earth than friends,

Who can bring noblest minds to basest ends!

How rarely does it meet with this time's guise²,

When man was wished to love his enemies!

10 Grant I may ever love, and rather woo

Those that would mischief me than those that do!

Has caught me in his eye;

I will present my honest grief unto him,

And as my lord still serve him with my life. [*Coming forward*]

15 My dearest master!

TIMON: Away! what art thou?

FLAVIUS: Have you forgot me, sir?

TIMON: Why dost ask that? I have forgot all men.

Then, if thou grant'st thou'rt a man, I have forgot thee.

20 FLAVIUS: An honest poor servant of yours.

TIMON: Then I know thee not;

I never had honest man about me, I; all

I kept were knaves, to serve in meat to villains.

FLAVIUS: The gods are witness,

25 Ne'er did poor steward wear a truer grief

For his undone lord than mine eyes for you.

TIMON: What, dost thou weep? come nearer; then I love thee,

Because thou art a woman, and disclaim'st

Flinty mankind, whose eyes do never give

30 But thorough lust and laughter. Pity's sleeping.

Strange times, that weep with laughing, not with weeping!

FLAVIUS: I beg of you to know me, good my lord,

T'accept my grief, and whilst this poor wealth lasts

To entertain me as your steward still.

35 TIMON: Had I a steward

So true, so just, and now so comfortable?³

It almost turns my dangerous nature mild.

Continued

¹bestowed — favored

²guise — behavior

³comfortable — comforting

- Let me behold thy face. Surely this man
Was born of woman.
- 40 Forgive my general and exceptless rashness,
You perpetual-sober gods! I do proclaim
One honest man — mistake me not, but one;
No more, I pray — and he's a steward
How fain would I have hated all mankind,
45 And thou redeem'st thyself. But all save thee
I fell with curses.
Methinks thou art more honest now than wise;
For, by oppressing and betraying me,
Thou mightst have sooner got another service;
50 For many so arrive at second masters,
Upon their first lord's neck. But tell me true —
For I must ever doubt, though ne'er so sure —
Is not thy kindness subtle-covetous,
A usuring⁴ kindness, as rich men deal gifts,
55 Expecting in return twenty for one?
- FLAVIUS:** No, my most worthy master, in whose breast
Doubt and suspect, alas, are placed too late.
You should have feared false times when you did feast:
Suspect still comes where an estate is least.
60 That which I show, heaven knows, is merely love,
Duty and zeal to your unmatche'd mind,
Care of your food and living; and believe it,
My most honoured lord,
For any benefit that points to me,
65 Either in hope or present, I'd exchange
For this one wish, that you had power and wealth
To requite me by making rich yourself.
- TIMON:** Look thee, 'tis so. Thou singly honest man,
Here, take. The gods, out of my misery,
70 Have sent thee treasure. Go, live rich and happy,
But thus conditioned: thou shalt build from men,
Hate all, curse all, show charity to none,
But let the famished flesh slide from the bone
Ere thou relieve the beggar. Give to dogs
75 What thou deniest to men. Let prisons swallow 'em,
Debts wither 'em to nothing; be men like
 blasted woods,
And may diseases lick up their false bloods!
And so farewell, and thrive.
- 80 **FLAVIUS:** O, let me stay and comfort you, my master.
TIMON: If thou hat'st curses
Stay not; fly, whilst thou art blest and free;
Ne'er see thou man, and let me ne'er see thee.
[Exit FLAVIUS. TIMON *retires to his cave.*]

William Shakespeare

⁴usuring — demanding

IV. Read the excerpt from *The Chalk Garden* and answer questions 25 to 34 from your Questions Booklet.

from THE CHALK GARDEN

It is an afternoon in mid-June. The action is set in a room of a manor house in a village in Sussex, near the sea. MRS. ST. MAUGHAM is a strong-willed woman who was once a hostess to London society. Now she focuses her energy on raising her granddaughter LAUREL, and on maintaining her flower garden. Her garden, however, is chaotic and her granddaughter is rebellious. She is assisted in her futile gardening by her manservant, PINKBELL.

In this scene, OLIVIA, who is MRS. ST. MAUGHAM's daughter and LAUREL's mother, has returned after a long absence. She has remarried and is expecting another child. Appearing at the end of the scene is MADRIGAL, who is considering a job as LAUREL's governess.

(MRS. ST. MAUGHAM enters)

MRS. ST. MAUGHAM: Olivia! So soon! But you're safe — that's all that matters!

OLIVIA: Mother! — (*They embrace.*)

MRS. ST. MAUGHAM: Oh let me look at you! How brown you are! (*Brings her down stage*) How is the desert, darling? I can almost see the sand in your hair. (*OLIVIA sits in armchair. MRS. ST. MAUGHAM on sofa*)

5 OLIVIA: Mother — how's the child?

MRS. ST. MAUGHAM (*stung*): Ask for *me* — ask for *me*, Olivia!

OLIVIA: I do, I would, but you ran in like a girl, and not a day older. As I came in — the standards dripping with roses. Oh the English flowers after

10 the East!

MRS. ST. MAUGHAM: Let me tell you before we talk —

OLIVIA: — before we quarrel!

MRS. ST. MAUGHAM: No — not this time! I was going to say — that I've missed you. If I'd known you were coming I'd have driven up to see you.

15 Whatever — and in your condition — made you rush down here without a word!

OLIVIA: I flew. I got here this morning.

MRS. ST. MAUGHAM: Like one of those crickets that leap from a distance and fall at one's feet! How do you do it?

20 OLIVIA (*gloves off*): By breakfasting in Baghdad and dining in Kuffra and taking a taxi in England. We're on a course. I wrote. Two months at Aldershot.¹

MRS. ST. MAUGHAM: Aldershot! Oh — who would have thought you would have taken on that look — so quickly — of a Colonel's Lady! What is it they call it — Reveille? How are the bugles at dawn, Olivia?

25 OLIVIA: We don't live in a camp.

MRS. ST. MAUGHAM: I feel sure you said you did!

OLIVIA: Never mind the camp. I want to talk to you.

MRS. ST. MAUGHAM: But why down here the very second that you arrive —

Continued

¹Aldershot — location of an army training depot in nearby Surrey

- and without warning!
- 30 **OLIVIA:** Mother, I've come about Laurel — don't put me off any longer.
MRS. ST. MAUGHAM (*to distract from main issue*): Did you wear that scarf — on purpose to annoy me! What you wear is a language to me!
- OLIVIA** (*indignant*): That's an old battle — and an old method!
- MRS. ST. MAUGHAM:** When I've *told* you — in letter after letter.
- 35 **OLIVIA:** It's time I saw for myself, Mother! For nine years I shut the world out for her —
MRS. ST. MAUGHAM (*rises*): Nine years of widowhood might have been spent better! (*Above chair to Left of it*) I asked you *not* to come — but you *come*! I asked you to warn me — but you ignore it! And how can you wear beige with your skin that color!
- 40 **OLIVIA:** Does it never become possible to talk as one grown woman to another!
MRS. ST. MAUGHAM: The gap's lessening! After fifty I haven't grown much wiser! (*Turns Up Center*) — but at least I know what the world has to have — though one cannot pass anything on! When I count my ambitions and what
- 45 you have made of them!
OLIVIA: I did what you wanted —!
MRS. ST. MAUGHAM: But *how* you resisted me! I was burning for you to cut ice in the world — yet you had to be *driven* out to gaiety! I had to beat you into beauty! You had to be lit — as one lights a lantern! Decked — like
- 50 a May-tree —
OLIVIA: Oh, can't we be three minutes together —
MRS. ST. MAUGHAM (*down stage again*): Even your wedding dress you wore like wrapping paper! And where is it now — the success to which I pushed you? Laurel might have been a child, these four years, playing in a high
- 55 walled park — (*Sits upper chair Left*)
OLIVIA: — and I might have been a widow, with deer gazing at me! But life isn't like that! You had for me the standards of another age. The standards of — Pinkbell.
- MRS. ST. MAUGHAM:** Shy, plain, obstinate, silent. But I won. I married you.
- 60 **OLIVIA** (*rises. To her*): But you won't meet the man *I* married — the man *I* love!
MRS. ST. MAUGHAM: Love can be had any day! Success is far harder.
OLIVIA: You say that off the top of your head — where you wore your tiara!
- MRS. ST. MAUGHAM:** So you have found a tongue to speak with!
- 65 **OLIVIA:** I have found many things — and learned others. I have been warmed and praised and made to speak. Things come late to me. Love came late to me. Laurel was born in a kind of strange virginity. To have a child doesn't always make a mother. And you won't give up the image of me! Coltish — inept, dropping the china — picking up the pieces —
- 70 **MRS. ST. MAUGHAM:** It was I who picked up the pieces, Olivia.
OLIVIA (*passionately*): *I know. But I'm without her.*
MRS. ST. MAUGHAM: You are going to have another child!
OLIVIA: This child's the Unknown! Laurel's my daughter!
- MRS. ST. MAUGHAM:** Who came to me —? (*Rises*) Who ran to me — as an
- 75 asylum from her mother! (*Crosses below her to armchair*)
OLIVIA (*desperately*): Oh — you find such words to change things!

Continued

- You talk as if I were a light woman!
- 80 **MRS. ST. MAUGHAM** (*sits*): No, you are not light. You have never been a light woman. You are a dark, a mute woman. If there was lightness in you it was I who lent it to you! And all that I did — gone!
- OLIVIA** (*steps to her*): Mother! Of a thousand thousand rows between you and me — and this not, I know, the last one — be on my side! Oh — for once be on my side! Help me.
- MRS. ST. MAUGHAM**: To what?
- 85 **OLIVIA**: Help me to find her! Help me to take her back!
- MRS. ST. MAUGHAM**: Take her back! (*Lighting on an idea*) What, now? — Just now! When I've found such a companion for her! A woman of the highest character! Of vast experience! I have put myself out endlessly to find her!
- 90 **OLIVIA**: She can help you to prepare her. When I come back for her —
- MRS. ST. MAUGHAM**: You mean before the baby's born? That will be an odd moment — won't it — to come for her!
- OLIVIA** (*passionately*): No! It's *why* I want her! Before I love the baby! (*Crossing to sofa*) I can't sleep! I can't rest. I seem to myself to have abandoned her!
- 95 (*Sits. Faces down stage*)
- MRS. ST. MAUGHAM**: To her own grandmother! I am not a baby-farmer or a head-mistress or the matron of an orphanage —
- OLIVIA** (*turns on sofa*): But she'll be a woman! And I'll never have known her!
- MRS. ST. MAUGHAM**: It suited you when you first married that I should have
- 100 her. Laurel came to me of her own free will and I have turned my old age into a nursery for her.
- OLIVIA** (*with indignation*): And God has given you a second chance to be a mother!
- MRS. ST. MAUGHAM** (*rises*): Olivia! — Oh, there is no one who puts me in
- 105 a passion like you do! (*Crossing over to Left chairs with indignation*)
- OLIVIA** (*rises*): And no one who knows you so well. And knows today is hopeless —
- MADRIGAL** (*enters from the garden up Center on a high wave of indignation — matching the crescendo of the other two. Menacing — accusing — pulling on a glove*): Mrs. St. Maugham — there must be some *mistake*! This is a chalk garden! Who has tried to grow rhododendrons in a *chalk garden*?
- MRS. ST. MAUGHAM** (*taken aback*): Rhododendrons? We put them in last autumn. But they're unhappy! (*Sits. Picks up catalogue*)
- MADRIGAL** (*magnificent, stern*): They are *dying*. They are in pure lime. Not so
- 115 much as a little leaf-mould! There is no evidence of palliation!² (*To upstage table for bag*)
- MRS. ST. MAUGHAM**: Wait — wait — Where are you going?
- MADRIGAL** (*over her shoulder — going*): They could have had compost! But the compost-heap is stone-cold! Nothing in the world has been done for them.
- 120 (*A gay SCREAM is heard from the garden.*)
- OLIVIA** (*to up Right. Looks towards garden. To MADRIGAL*): Is that Laurel? She's screaming. What's the matter?
- MADRIGAL** (*scornful*): There is nothing the matter! She is dancing around the bonfire with the manservant.
- 125 **MRS. ST. MAUGHAM**: I should have told you — this is Miss Madrigal. (*Opening*

Continued

²palliation — relief of symptoms

catalogue) Not so fast! I want to ask you — the bergamot — and the gunnera —

(OLIVIA *takes handbag from up stage table*)

MADRIGAL: — won't thrive on chalk. (*Turns away to first step*)

130 MRS. ST. MAUGHAM: There's an east slope I can grow nothing on.

MADRIGAL: — the soil can't give what it has not got. (*On to second step*)

OLIVIA (*crossing to her*): Don't go! The wind blows from the sea here and growing things need protection!

135 MADRIGAL (*suddenly halted by the look on OLIVIA'S face*): — and the lilies have rust — there is blackspot on the roses — and the child is screaming in the garden. . . .

MRS. ST. MAUGHAM: The roses! What would you have done for them. Pinkbell ordered — and I sprayed them!

140 MADRIGAL (*magnificent, contemptuous*): With *what*, I wonder! You had better have prayed for them! (*They measure each other for a moment.*) If you will accept me — (*Goes right up to her*) I will take this situation, Mrs. St. Maugham.

(OLIVIA *quietly exits.*)

145 (*With a dry lightness*) You have been very badly advised — I think — by Mr. Pinkbell.

Enid Bagnold

V. Read "The Puritan Ethic" and answer questions 35 to 42 from your Questions Booklet.

THE PURITAN ETHIC

Every person and every social organization that surrounded me as I grew up was dedicated to the preservation of the puritan ethic. I can never recall facing any problem as a child or young man in which the answer was not clearly spelled out.

5 Laziness, radicalism, sex, atheism, failure to do well in school and skipping church were deplorable and there was no question of a wishy-washy neutral position. Things were black or white and grayness was not known.

10 I remember one athletic coach to whom every aspect of a young man's growing up was clear. He knew what was right and what was wrong and he had no hesitation in telling us. Sex was wrong. Fried foods were wrong. Cigarettes were wrong. So were girls, alcohol, fast automobiles and staying out late on Saturday nights. He was one of the most rigid men I have ever known, and he came along at the precise time in my life when I required a little rigidity. Now he seems rather silly, an opinionated man who apparently never once questioned
15 his standards and who built championship teams from them. However, four of his top six players had no fathers and intuitively we knew that we needed some kind of structure for our lives.

In retrospect, the puritan ethic which dominated my childhood did me a good deal of damage. As an adult I have worked too hard. I have been too afraid of
20 the financial disaster which overtook so many of my contemporaries. The old ideas about sex were far too restrictive. Many of the precepts dear to the conservative leaders of my youth were outmoded then and are in discard now. The human organism seems to flourish if it enjoys somewhat more freedom than I was allowed. There are viable alternatives to puritanism, and people can work out fairly satisfactory
25 life patterns while adhering to them. I have many scars from the puritan ethic which I wish I had missed.

And yet a man must exist within the society he inherits and he cannot escape being molded by it. If the puritan ethic damaged me in part, it also gave my life a central structure. It led me to get an education and to strive, within that education,
30 for excellence. It has helped me to organize my work habits and to keep my eye focused on significant problems. It forced me to develop a character which has kept me plowing ahead during adversity. And it instilled in me a social conscience which has never flagged.

Above all, it has made me confident of certain central truths. I believe more
35 strongly in education today than when I started; I simply cannot comprehend the contemporary reasoning which argues that a young man can make a substantial contribution to society even though he has not trained himself to do something. True, he need not acquire this competence from books; if he can overhaul a gasoline engine he can make himself indispensable to our society. But he must

Continued

40 know something; he must have certain skills; and he must have a tough core of resolution.

It seems obvious to me that what is happening to Forty-second Street in New York, with its proliferation of sex shops, sex-exploitation movies and massage parlors, is an abomination which, if long endured, must damage this nation.

45 When the motion picture industry, aware that censorship was about to descend on it from all sides, contrived a system for rating motion pictures which would indicate to parents what forthcoming movies contained, I was in favor of it, because it seemed to me to be a logical safeguard in a difficult situation. Recently I have been reading attacks on the system; perhaps it needs overhauling. But if someone
50 argues that motion pictures can exist for long in this country without some kind of reasonable self-policing, he makes no sense to me. The form of self-discipline may vary from decade to decade, and contradictions may surface requiring correction, but some kind of restraint is not only necessary but desirable.

Some of my friends have been surprised that a novelist, and one who has
55 dealt with some fairly strong themes, should be willing to speak out against pornography or in favor of a rating system for motion pictures. They felt that in doing so I was strengthening the hand of censorship.

I feel just the opposite. I am against censorship. As a writer I would have to be. I have seen in certain foreign countries in which I have lived the evil
60 effects that follow when the state censors ideas, and I would spend all my energies fighting against such a system.

But I am in favor of self-restraint, primarily because it forestalls censorship. I hold in contempt those artists who feel they can capture an audience only by serving up large helpings of near-pornography. I suppose it's the puritan ethic of
65 my childhood reasserting itself.

James A. Michener

VI. Read "Sunday Afternoon" and answer questions 43 to 58 from your Questions Booklet.

SUNDAY AFTERNOON

Mrs. Gannett came into the kitchen walking delicately to a melody played in her head, flashing the polished cotton skirts of a flowered sundress. Alva was there, washing glasses. It was half-past two; people had started coming in for drinks about half-past twelve. They were the usual people; Alva had seen most of
5 a couple of times before, in the three weeks she had been working for the Gannetts. There was Mrs. Gannett's brother, and his wife, and the Vances and the Fredericks; Mrs. Gannett's parents came in for a little while, after service at St. Martin's bringing with them a young nephew, or cousin, who stayed when they went home. Mrs. Gannett's side of the family was the right side; she had
10 three sisters, all fair, forthright and unreflective women, rather more athletic than she, and these magnificently outspoken and handsome parents, both of them with pure white hair. It was Mrs. Gannett's father who owned the island in Georgian Bay, where he had built summer homes for each of his daughters, the island that in a week's time Alva was to see. Mr. Gannett's mother, on the other hand, lived
15 in half of the red brick house in a treeless street of exactly similar red brick houses, almost downtown. Once a week Mrs. Gannett picked her up and took her for a drive and home to supper, and nobody drank anything but grape juice until she had been taken home. Once when Mr. and Mrs. Gannett had to go out immediately after supper she came into the kitchen and put away the dishes for
20 Alva; she was rather cranky and aloof, as the women in Alva's own family would have been with a maid, and Alva minded this less than the practised, considerate affability of Mrs. Gannett's sisters.

Mrs. Gannett opened the refrigerator and stood there, holding the door. Finally she said, with something like a giggle, "Alva, I think we could have lunch —"
25 "All right," Alva said. Mrs. Gannett looked at her. Alva never said anything wrong, really wrong, that is rude, and Mrs. Gannett was not so unrealistic as to expect a high-school girl, even a country high-school girl, to answer, "Yes, ma'am," as the old maids did in her mother's kitchen; but there was often in Alva's tone an affected ease, a note of exaggerated carelessness and agreeability
30 that was all the more irritating because Mrs. Gannett could not think of any way to object to it. At any rate it stopped her giggling; her tanned, painted face grew suddenly depressed and sober.

"The potato salad," she said. "Aspic and tongue. Don't forget to heat the rolls. Did you peel the tomatoes? Fine — Oh, look Alva. I don't think those
35 radishes look awfully attractive, do you? You better slice them — Jean used to do roses, you know the way they cut petals around — they used to look lovely."

Alva began clumsily to cut radishes. Mrs. Gannett walked around the kitchen, frowning, sliding her fingertips along the blue and coral counters. She was wearing her hair pulled up into a topknot, showing her neck very thin, brown and rather
40 sun-coarsened; her deep tan made her look sinewy and dried. Nevertheless Alva, who was hardly tanned at all because she spent the hot part of the day in the

Continued

house, and who at seventeen was thicker than she would have liked in the legs and the waist, envied her this brown and splintery elegance; Mrs. Gannett had a look of being made of entirely synthetic and superior substances.

- 45 "Cut the angel food with a string, you know that, and I'll tell you how many sherbet and how many maple mousse. Plain vanilla for Mr. Gannett, it's in the freezer — There's plenty of either for your own dessert — Oh, Derek, you monster!" Mrs. Gannett ran out to the patio, crying, "Derek, Derek!" in tones of shrill and happy outrage. Alva, who knew that Derek was Mr. Vance, a
50 stockbroker, just remembered in time not to peer out the top of the Dutch door to see what was happening. That was one of her difficulties on Sundays, when they were all drinking, and becoming relaxed and excited; she had to remember that it was not permissible for her to show a little relaxation and excitement too. Of course, she was not drinking, except out of the bottoms of glasses when they
55 were brought back to the kitchen — and then if it was gin, cold, and sweetened.

- But the feeling of unreality, of alternate apathy and recklessness, became very strong in the house by the middle of afternoon. Alva would meet people coming from the bathroom, absorbed and melancholy, she would glimpse women in the dim bedrooms swaying towards their reflections in the mirror, very slowly applying
60 their lipstick, and someone would have fallen asleep on the long chesterfield in the den. By this time the drapes would have been drawn across the glass walls of living room and dining room, against the heat of the sun; those long, curtained and carpeted rooms, with their cool colours, seemed floating in an underwater light. Alva found it already hard to remember that the rooms at home, such small
65 rooms, could hold so many things; here were such bland unbroken surfaces, such spaces — a whole long, wide passage empty, except for two tall Danish vases standing against the farthest wall, carpet, walls and ceiling all done in blue variants of grey; Alva, walking down this hallway, not making any sound, wished for a mirror, or something to bump into; she did not know if she was there or not.

- 70 Before she carried the lunch out to the patio she combed her hair at a little mirror at the end of the kitchen counter, pushing curls up around her face. She retied her apron, pulling its wide band very tight. It was all she could do; the uniform had belonged to Jean, and Alva had asked, the first time she tried it on, if maybe it was too big; but Mrs. Gannett did not think so. The uniform was
75 blue, the predominant kitchen colour; it had white cuffs and collar and scalloped apron. She had to wear stockings too, and white Cuban-heeled shoes that clomped on the stones of the patio — making, in contrast to the sandals and pumps, a heavy, purposeful, plebeian sound. But nobody looked around at her, as she carried plates, napkins, dishes of food to a long wrought-iron table. Only Mrs. Gannett
80 came, and rearranged things. The way Alva had of putting things down on a table always seemed to lack something, though there, too, she did not make any real mistakes.

- While they were eating she ate her own lunch, sitting at the kitchen table, looking through an old copy of *Time*. There was no bell, of course, on the patio;
85 Mrs. Gannett called, "All right, Alva!" or simply, "Alva!" in tones as discreet and penetrating as those of the bell. It was queer to hear her call this, in the middle of talking to someone, and then begin laughing again; it seemed as if she had a mechanical voice, even a button she pushed, for Alva.

- At the end of the meal they all carried their own dessert plates and coffee
90 cups back to the kitchen. Mrs. Vance said the potato salad was lovely; Mr. Vance, quite drunk, said lovely, lovely. He stood right behind Alva at the sink, so very

Continued

close she felt his breath and sensed the position of his hands; he did not quite touch her. Mr. Vance was very big, curly-haired, high-coloured; his hair was grey, and Alva found him alarming, because he was the sort of man she was used to being respectful to. Mrs. Vance talked all the time, and seemed, when talking to Alva, more unsure of herself, yet warmer, than any of the other women. There was some instability in the situation of the Vances; Alva was not sure what it was; it might have been just that they had not so much money as the others. At any rate they were always being very entertaining, very enthusiastic, and Mr. Vance was always getting too drunk.

“Going up north, Alva, up to Georgian Bay?” Mr. Vance said, and Mrs. Vance said, “Oh, you’ll love it, the Gannetts have a lovely place.” and Mr. Vance said, “Get some sun on you up there, eh?” and then they went away. Alva, able to move now, turned around to get some dirty plates and noticed that Mr. Gannett’s cousin, or whoever he was, was still there. He was thin and leathery-looking, like Mrs. Gannett, though dark. He said, “You don’t happen to have any more coffee here, do you?” Alva poured him what there was, half a cup. He stood and drank it, watching her stack the dishes. Then he said, “Lots of fun, eh?” and when she looked up, laughed, and went out.

Alva was free after she finished the dishes; dinner would be late. She could not actually leave the house; Mrs. Gannett might want her for something. And she could not go outside; they were out there. She went upstairs; then, remembering that Mrs. Gannett had said she could read any of the books in the den, she went down again to get one. In the hall she met Mr. Gannett, who looked at her very seriously, attentively, but seemed about to go past without saying anything; then he said, “See here, Alva — see here, are you getting enough to eat?”

It was not a joke, since Mr. Gannett did not make them. It was, in fact, something he had asked her two or three times before. It seemed that he felt a responsibility for her, when he saw her in his house; the important thing seemed to be, that she should be well fed. Alva reassured him, flushing with annoyance: was she a heifer? She said, “I was going to the den to get a book. Mrs. Gannett said it would be all right —”

“Yes, yes, any book you like,” Mr. Gannett said, and he unexpectedly opened the door of the den for her and led her to the bookshelves, where he stood frowning. “What book would you like?” he said. He reached toward the shelf of brightly jacketed mysteries and historical novels, but Alva said, “I’ve never read *King Lear*.”

“*King Lear*,” said Mr. Gannett. “Oh.” He did not know where to look for it, so Alva got it down herself. “Nor *The Red and the Black*,” she said. That did not impress him so much, but it was something she might really read; she could not go back to her room with just *King Lear*. She went out of the room feeling well-pleased; she had shown him she did something besides eat. A man would be more impressed by *King Lear* than a woman. Nothing could make any difference to Mrs. Gannett; a maid was a maid.

But in her room, she did not want to read. Her room was over the garage, and very hot. Sitting on the bed rumpled her uniform, and she did not have another ironed. She could take it off and sit in her slip, but Mrs. Gannett might call her, and want her at once. She stood at the window, looking up and down the street. The street was a crescent, a wide slow curve, with no sidewalks; Alva had felt a little conspicuous, the once or twice she had walked along it; you never saw people walking. The houses were set far apart, far back from the street, behind

Continued

brilliant lawns and rockeries and ornamental trees; in this area in front of the houses, no one ever spent time but the Chinese gardeners; the lawn furniture, the swings and garden tables were set out on the back lawns, which were surrounded
145 by hedges, stone walls, pseudo-rustic fences. The street was lined with parked cars this afternoon; from behind the houses came sounds of conversation and a great deal of laughter. In spite of the heat, there was no blur on the day, up here; everything — the stone and white stucco houses, the flowers, the flower-coloured cars — looked hard and glittering, exact and perfect. There was no haphazard
150 thing in sight. The street, like an advertisement, had an almost aggressive look of bright summer spirits; Alva felt dazzled by this, by the laughter, by people whose lives were relevant to the street. She sat down on a hard chair in front of an old-fashioned child's desk — all the furniture in this room had come out of other rooms that had been redecorated; it was the only place in the house where you
155 could find things unmatched, unrelated to each other, and wooden things that were not large, low and pale. She began to write a letter to her family.

— and the houses, all the others too, are just tremendous, mostly quite modern. There isn't a weed in the lawns, they have a gardener spend a whole day every week just cleaning out what looks to be perfect already. I think
160 the men are rather sappy, the fuss they make over perfect lawns and things like that. They do go out and rough it every once in a while but that is all very complicated and everything has to be just so. It is like that with everything they do and everywhere they go.

Don't worry about me being lonesome and downtrodden and all that maid sort of thing. I wouldn't let anybody get away with anything like that. Besides I'm not a maid really, it's just for the summer. I don't feel lonesome,
165 why should I? I just observe and am interested. Mother, of course I can't eat with them. Don't be ridiculous. It's not the same thing as a hired girl at all. Also I prefer to eat alone. If you wrote Mrs. Gannett a letter she wouldn't know what you were talking about, and I don't mind. *So don't!*
170

Also I think it would be better when Marion comes down if I took my afternoon off and met her downtown. I don't want particularly to have her come here. I'm not sure how maids' relatives come. Of course it's all right if she wants to. I can't always tell how Mrs. Gannett will react, that's all,
175 and I try to take it easy around her without letting her get away with anything. She is all right though.

In a week we will be leaving for Georgian Bay and of course I am looking forward to that. I will be able to go swimming every day, she (Mrs. Gannett) says and —

Her room was really too hot. She put the unfinished letter under the blotter on the desk. A radio was playing in Margaret's room. She walked down the hall towards Margaret's door, hoping it would be open. Margaret was not quite fourteen; the difference in age compensated for other differences, and it was not too bad to be with Margaret.
180

The door was open, and there spread out on the bed were Margaret's crinolines and summer dresses. Alva had not known she had so many.
185

"I'm not really packing," Margaret said. "I know it would be crazy. I'm just seeing what I've got. I hope my stuff is all right," she said. "I hope it's not too —"
190

Alva touched the clothes on the bed, feeling a great delight in these delicate

Continued

colours, in the smooth little bodices, expensively tucked and shaped, the crinolines with their crisp and fanciful bursts of net; in these clothes there was a very pretty artificial innocence. Alva was not envious; no, this had nothing to do with her; this was part of Margaret's world, that rigid pattern of private school (short tunics and long black stockings), hockey, choir, sailing in summer, parties, boys who wore blazers —

"Where are you going to wear them?" Alva said.

"To the Ojibway. The hotel. They have dances every weekend, everybody goes down in their boats. Friday night is for kids and Saturday night is for parents and other people — That is I *will* be going," Margaret said rather grimly. "if I'm not a social flop. Both the Davis girls are."

"Don't worry," Alva said a little patronizingly. "You'll be fine."

"I don't really like dancing," Margaret said. "Not the way I like sailing, for instance. But you have to do it."

"You'll get to like it," Alva said. So there would be dances, they would go down in the boats, she would see them going and hear them coming home. All these things, which she should have expected —

Margaret sitting cross-legged on the floor, looked up at her with a blunt, clean face, and said, "Do you think I ought to start to neck this summer?"

"Yes," said Alva. "I would," she added almost vindictively. Margaret looked puzzled; she said, "I heard that's why Scotty didn't ask me at Easter —"

There was no sound, but Margaret slipped to her feet. "Mother's coming," she said with her lips only, and almost at once Mrs. Gannett came into the room, smiled with a good deal of control, and said, "Oh, Alva. This is where you are."

Margaret said, "I was telling her about the Island, Mummy."

"Oh. There are an awful lot of glasses sitting around down there Alva, maybe you could whisk them through now and they'd be out of the way when you want to get dinner — And Alva, do you have a fresh apron?"

"The yellow is so too tight, Mummy, I tried it on —"

"Look, darling, it's no use getting all that fripprap out yet, there's still a week before we go —"

Alva went downstairs, passed along the blue hall, heard people talking seriously, a little drunkenly, in the den, and saw the door of the sewing-room closed softly, from within, as she approached. She went into the kitchen. She was thinking of the Island now. A whole island that they owned; nothing in sight that was not theirs. The rocks, the sun, the pine trees, and the deep, cold water of the Bay. What would she do there, what did the maids do? She could go swimming, at odd hours, go for walks by herself, and sometimes — when they went for groceries, perhaps — she would go along in the boat. There would not be so much work to do as there was here, Mrs. Gannett had said. She said the maids always enjoyed it. Alva thought of the other maids, those more talented, more accommodating girls; did they really enjoy it? What kind of freedom or content had they found, that she had not?

She filled the sink, got out the draining rack again and began to wash glasses. Nothing was the matter, but she felt heavy, heavy with the heat and tired and uncaring, hearing all around her an incomprehensible faint noise — of other people's lives, of boats and cars and dances — and seeing this street, that promised island,

Continued

in a harsh and continuous dazzle of sun. She could not make a sound here, not a dint.

240 She must remember, before dinner time, to go up and put on a clean apron. She heard the door open; someone came in from the patio. It was Mrs. Gannett's cousin.

"Here's another glass for you," he said. "Where'll I put it?"

"Anywhere," said Alva.

245 "Say thanks," Mrs. Gannett's cousin said, and Alva turned around wiping her hands on her apron, surprised, and then in a very short time not surprised. She waited, her back to the counter, and Mrs. Gannett's cousin took hold of her lightly, as in a familiar game, and spent some time kissing her mouth.

"She asked me up to the Island some weekend in August," he said.

250 Someone on the patio called him, and he went out, moving with the graceful, rather mocking stealth of some slight people. Alva stood still with her back to the counter.

This stranger's touch has eased her; her body was simply grateful and expectant, and she felt a lightness and confidence she had not known in this house. So there
255 were things she had not taken into account, about herself, about them, and ways of living with them that were not so unreal. She would not mind thinking of the Island now, the bare sunny rocks and the black little pine trees. She saw it differently now; it was even possible that she wanted to go there. But things always came together: there was something she would not explore yet — a tender spot,
260 a new and still mysterious humiliation.

Alice Munro

VII. Read "The Catfish" and answer questions 59 to 64 from your Questions Booklet.

THE CATFISH

I spent afternoons like an old man's drowsy years,
fishing the creek water, as frothed and gold as lager,
catching river cats beyond the ironwood spears.
But with every catch, I hoped there was another, bigger.

- 5 And began to think there was a king of catfish there,
inert as a sack of coins in the bottom mud, wise
as he meditated in his dream-dark lair,
from a tarbucket head and two pale green eyes.

- 10 From a study of the specimens expiring on the bank,
I formed a picture of the mammoth one: grumpy, old,
heavy as a tub of cheese, uncleansed by water, rank.
He oared himself erect inside my mind and glowed.

- His skin was twisted like a woman's hose upon his sides,
his mouth was tasseled like a lamp with ancient hooks;
15 now this embodied silence simply lasts beneath the tides
as remote from baits and lures as from the flight of ducks.

- I've thought upon my monster beyond the range
of credulity; accepted him as if he really existed
and shook the abutments of my reason. Beyond change,
20 in a myth beyond begetting, this thing has lasted.

The real ones, I have found, are mortal in the mind
as in the world of hooks and worms and lethal boys.
The dreamed one lasts on where he's never been,
untroubled as a star by hooks and facts and other toys.

Jack Matthews

VIII. Read "To Certain Friends" and answer questions 65 to 72 from your Questions Booklet.

TO CERTAIN FRIENDS

I see my friends now standing about me, bemused,
Eyeing me dubiously as I pursue my course,
Clutching their little less that is worlds away.

- Full of good will, they greet me with offers of help.
5 Now and then with the five-dollar-bill of evasion,
Sincere in their insincerity; believing, in unbelief.

The nation's needs are to them considerable problems.
Often they play no bridge nor sit at the movies,
Preferring to hear some expert discuss every angle.

- 10 They show great zeal collecting the news and statistics.
They know far more about every question than I do,
But their knowledge of how to use knowledge grows smaller
and smaller.

- They make a virtue of having an open mind,
15 Open to endless arrivals of other men's suggestions,
To the rain of facts that deepens the drought of the will.

Above all they fear the positive formation of opinion,
The essential choice that acts as a mental compass,
The clear perception of the road to the receding horizon.

- 20 For this would mean leaving the shade of the middle ground
To walk in the open air, and in unknown places;
Might lead, perhaps — dread thought! — to definite action.

- They will grow old seeking to avoid conclusions,
Refusing to learn by living, to test by trying,
25 Letting opportunities slip from their tentative fingers,

Till one day, after the world has tired of waiting,
While they are busy arguing about the obvious,
A half-witted demagogue will walk away with their children.

F.R. Scott

IX. Read the excerpt from "Travels With Charley" and answer questions 73 to 80 from your Questions Booklet.

from TRAVELS WITH CHARLEY

Now, there is not any question that Charley was rapidly becoming a tree expert of enormous background. He could probably get a job as a consultant with the Davies people. But from the first I had withheld from him any information about the giant redwoods. It seemed to me that a Long Island poodle who had
5 made his *devoirs*¹ to *Sequoia sempervirens* or *Sequoia gigantea* might be set apart from other dogs — might even be like that Galahad who saw the Grail. The concept is staggering. After this experience he might be translated mystically to another plane of existence, to another dimension, just as the redwoods seem to be out of time and out of our ordinary thinking. The experience might even drive
10 him mad. I had thought of that. On the other hand, it might make of him a consummate bore. A dog with an experience like that could become a pariah² in the truest sense of the word.

The redwoods, once seen, leave a mark or create a vision that stays with you always. No one has ever successfully painted or photographed a redwood tree.
15 The feeling they produce is not transferable. From them comes silence and awe. It's not only their unbelievable stature, nor the color which seems to shift and vary under your eyes, no, they are not like any trees we know, they are ambassadors from another time. They have the mystery of ferns that disappeared a million years ago into the coal of the carboniferous era. They carry their own light and shade.
20 The vainest, most slap-happy and irreverent of men, in the presence of redwoods, goes under a spell of wonder and respect. Respect — that's the word. One feels the need to bow to unquestioned sovereigns. I have known these great ones since my earliest childhood, have lived among them, camped and slept against their warm monster bodies, and no amount of association has bred contempt in me.
25 And the feeling is not limited to me.

A number of years ago, a newcomer, a stranger, moved to my country near Monterey. His senses must have been blunted and atrophied with money and the getting of it. He bought a grove of *sempervirens* in a deep valley near the coast, and then, as was his right by ownership, he cut them down and sold the lumber,
30 and left on the ground the wreckage of his slaughter. Shock and numb outrage filled the town. This was not only murder but sacrilege. We looked on that man with loathing, and he was marked to the day of his death.

Of course, many of the ancient groves have been lumbered off, but many of the stately monuments remain and will remain, for a good and interesting reason.
35 States and governments could not buy and protect these holy trees. This being so, clubs, organizations, even individuals, bought them and dedicated them to the future. I don't know any other similar case. Such is the impact of the sequoias on the human mind. But what would it be on Charley?

Approaching the redwood country, in southern Oregon, I kept him in the
40 back of Rocinante,³ hooded as it were. I passed several groves and let them go

Continued

¹made his *devoirs* — paid his respects

²pariah — social outcast

³Rocinante — author's camper, named after a broken-down nag ridden by Don Quixote

as not quite adequate — and then on a level meadow by a stream we saw the grandfather, standing alone, three hundred feet high and with the girth of a small apartment house. The branches with their flat, bright green leaves did not start below a hundred and fifty feet up. Under that was the straight, slightly tapering
45 column with its red to purple to blue. Its top was noble and lightning-riven by some ancient storm. I coasted off the road and pulled to within fifty feet of the godlike thing, so close that I had to throw back my head and raise my eyes to vertical to see its branches. This was the time I had waited for. I opened the back door and let Charley out and stood silently watching, for this could be a dog's
50 dream of heaven in the highest.

Charley sniffed and shook his collar. He sauntered to a weed, collaborated with a sapling, went to the stream and drank, then looked about for new things to do.

"Charley," I called. "Look!" I pointed to the grandfather. He wagged his
55 tail and took another drink. I said, "Of course. He doesn't raise his head high enough to see the branches to prove it's a tree." I strolled to him and raised his muzzle straight up. "Look, Charley. It's the tree of all trees. It's the end of the Quest."

Charley got a sneezing fit, as all dogs do when the nose is elevated too high.
60 I felt the rage and hatred one has toward non-appreciators, toward those who through ignorance destroy a treasured plan. I dragged him to the trunk and rubbed his nose against it. He looked coldly at me and forgave me and sauntered away to a hazelnut bush.

"If I thought he did it out of spite or to make a joke," I said to myself.
65 "I'd kill him out of hand. I can't live without knowing." I opened my pocket knife and moved to the creek side, where I cut a branch from a small willow tree, a Y-branch well tufted with leaves. I trimmed the branch ends neatly and finally sharpened the butt end, then went to the serene grandfather of Titans and stuck the little willow in the earth so that its greenery rested against the shaggy redwood
70 bark. Then I whistled to Charley and he responded amiably enough. I pointedly did not look at him. He cruised casually about until he saw the willow with a start of surprise. He sniffed its new-cut leaves delicately and then, after turning this way and that to get range and trajectory, he fired.

John Steinbeck

CREDITS

Harry Mark Petrakis. "The Biggest Liar in the World" from *Reflections: A Writer's Life — A Writer's Work*, Lake View Press, Chicago, Ill. Copyright Harry Mark Petrakis 1983. Reprinted by permission of Harry Mark Petrakis.

Margo Lockwood. "Victorian Grandmother" from *Poetspeak: In their work, about their work* (New York: Bradbury Press Inc.). Reprinted by permission of Margo Lockwood.

From *Timon of Athens* by William Shakespeare (Cambridge, England: Cambridge University Press © 1957). Reprinted by permission of the Cambridge University Press.

From *The Chalk Garden* by Enid Bagnold (New York: Random House, Inc. © 1953, 1956). Reprinted by permission of Random House, Inc.

James A. Michener. "The Puritan Ethic" from *A Michener Miscellany: 1950-1970* (New York: Random House, Inc.), pp. 45-47. Reprinted by permission of Random House, Inc.

Excerpt from *Sunday Afternoon*. Copyright © Alice Munro. Reprinted by permission of McGraw-Hill Ryerson Limited.

"To Certain Friends" by F.R. Scott from *Selected Poems* (Toronto: McClelland and Stewart Limited). Used by permission of the Canadian Publishers, McClelland and Stewart, Toronto.

Jack Matthews. "The Catfish" from *Almanac for Twilight* by Jack Matthews (The University of North Carolina Press) © 1966 Jack Matthews. Reprinted by permission of The University of North Carolina Press.

"Charley and the Redwood Tree" from *Travels with Charley* by John Steinbeck. Copyright © 1961, 1962 by The Curtis Publishing Co., Inc. Copyright © 1962 by John Steinbeck. Reprinted by permission of Viking Penguin Inc.

QUESTIONS BOOKLET

GRADE 12 DIPLOMA EXAMINATION

English 30

Part B: Reading (Multiple Choice)

January 1988



**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30**

PART B: Reading (Multiple Choice)

QUESTIONS BOOKLET

GENERAL INSTRUCTIONS

Part B of the English 30 Diploma Examination has 80 questions in the Questions Booklet and nine reading selections in the Readings Booklet.

BE SURE THAT YOU HAVE AN ENGLISH 30 QUESTIONS BOOKLET AND AN ENGLISH 30 READINGS BOOKLET.

YOU HAVE 2 HOURS TO COMPLETE THIS EXAMINATION.

You may **NOT** use a dictionary, thesaurus, or other reference materials.

On the ANSWER SHEET provided, use an HB pencil **ONLY** to mark the **CORRECT** or **BEST** answer for each question as shown in the example below.

Example

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

A	B	C	D
①	②	③	●

Mark only one answer for each question. If you change an answer, erase your first mark completely. Answer all questions.

JANUARY 1988

I. Read "The Biggest Liar in the World" on pages 1 and 2 of your Readings Booklet and answer questions 1 to 7.

1. As an adult looking back, the narrator regards his childhood poems as being
 - A. clever
 - B. delightful
 - C. unstructured
 - D. unsophisticated

2. The narrator's present attitude to the quality of his early writing is BEST revealed in
 - A. "I began writing casually, almost indifferently" (line 1)
 - B. "I scribbled quick, effortless poems" (line 3)
 - C. "unsuspicious of any discordance" (line 5)
 - D. "(all I can remember, fortunately)" (line 6)

3. In context, the word "voraciously" (line 13) means
 - A. carefully
 - B. ravenously
 - C. vehemently
 - D. thoughtlessly

4. The phrase "a swarm of facts, events, and theories, all unmoored in the puddles of my imagination but there, someday, to be trickled into the stream" (lines 15-16) refers to
 - A. a child's growing creativity
 - B. the extensive variety of the narrator's thoughts
 - C. a child's conscious intent to process information
 - D. the raw materials for the narrator's later writings

5. The teacher always retained Harry's readings for the last because
 - A. she knew that Harry's stories would be long
 - B. she wanted Harry to be an encouragement for the other students
 - C. she knew that Harry's stories could not be matched by the other students
 - D. she believed that the other students were envious of Harry's talent for telling stories

Continued

6. The author's MAJOR purpose in lines 36 to 38 is to
- A. present details of the setting
 - B. foreshadow the outcome of the narrative
 - C. establish the narrator's scholarly background
 - D. contrast the narrator's stories with other literature
7. In lines 68 to 70 humor is created by
- A. satire
 - B. imitation
 - C. hyperbole
 - D. understatement

II. Read "Victorian Grandmother" on page 3 of your Readings Booklet and answer questions 8 to 14.

8. In lines 1 to 5 the speaker is occupied with
- A. admiring her grandmother's piano
 - B. viewing her grandmother's picture
 - C. listening to her grandmother's songs
 - D. cherishing her grandmother's jewelry
9. The pause between line 6 and line 7 reinforces the grandmother's
- A. lack of moral discretion
 - B. blatant intimidation of others
 - C. projection of an insincere image
 - D. challenging of Victorian standards
10. When people repeat the old verse which equates whistling girls and cackling hens (line 17) they are responding to the grandmother with
- A. charity
 - B. ridicule
 - C. tolerance
 - D. frustration
11. The statement "You showed them" (line 18) suggests that the grandmother
- A. defied social values
 - B. changed social values
 - C. respected social values
 - D. condemned social values
12. In the context of the poem, the phrase "fixed under a glass bead — it's caught there" (lines 22-23) suggests
- A. transparency
 - B. permanence
 - C. abandonment
 - D. independence

Continued

13. The butterfly's wing (line 21) symbolizes the grandmother's
- A. broken spirit
 - B. innovative mind
 - C. love of freedom
 - D. desire for beauty
14. The speaker's feelings about her grandmother are MOST CLEARLY expressed by
- A. "In the pinch of time" (line 1)
 - B. "And soon you ran off" (line 8)
 - C. "I strain my ears after your songs" (lines 10-11)
 - D. "You had a gift for whistling" (lines 11-12)

III. Read the excerpt from *Timon of Athens* on pages 4 and 5 of your Readings Booklet and answer questions 15 to 24.

15. In lines 1 to 5 Timon is described as
- A. formerly passive, now violent
 - B. formerly esteemed, now reviled
 - C. formerly wealthy, now destitute
 - D. formerly complacent, now melancholy
16. In line 21 Timon states that he doesn't *know* Flavius, because Flavius claims to be
- A. patient
 - B. destitute
 - C. deceptive
 - D. trustworthy
17. Flavius presents a paradoxical view of human relationships in
- A. "What viler thing upon the earth than friends, / Who can bring noblest minds to basest ends!" (lines 6-7)
 - B. "Ne'er did poor steward wear a truer grief / For his undone lord than mine eyes for you." (lines 25-26)
 - C. "T'accept my grief, and whilst this poor wealth lasts / To entertain me as your steward still." (lines 33-34)
 - D. "No, my most worthy master, in whose breast / Doubt and suspect, alas, are placed too late." (lines 56-57)
18. When Timon says "Methinks thou art more honest now than wise" (line 47), he implies that Flavius is
- A. naive
 - B. shrewd
 - C. obstinate
 - D. irrational
19. In lines 53 to 55 Timon reacts to Flavius' sincerity with
- A. derision
 - B. mockery
 - C. skepticism
 - D. consternation

Continued

20. Flavius' rebuking of Timon (line 58) suggests that Timon has been
- A. wasteful rather than efficient
 - B. oppressed by his false servants
 - C. unwise in his selection of friends
 - D. sinful while others were virtuous
21. Timon's words "Hate all, curse all" (line 72) reveal his
- A. poverty
 - B. cruelty
 - C. bitterness
 - D. despondency
22. Which statement summarizes Timon's advice to Flavius (lines 68-79)?
- A. Be honest and live in freedom.
 - B. Reward no man for none is needy.
 - C. Be prosperous and live in contentment.
 - D. Believe in no man for none is deserving.
23. What is the outcome of the encounter between Timon and Flavius?
- A. Flavius adopts Timon's outlook.
 - B. Timon repents his harsh judgments.
 - C. Both men remain virtually unchanged in their attitudes.
 - D. Both men suffer remorse because they hold divergent opinions.
24. The dramatic impact of the scene is created PRIMARILY from the contrast between the
- A. stability of Flavius and the irrationality of Timon
 - B. compassion of Flavius and the cynicism of Timon
 - C. obedience of Flavius and the dominance of Timon
 - D. hopefulness of Flavius and the gloominess of Timon

IV. Read the excerpt from *The Chalk Garden* on pages 6 to 9 of your Readings Booklet and answer questions 25 to 34.

25. When Mrs. St. Maugham says to Olivia "Ask for *me* — ask for *me*" (line 7) she reveals her
- A. desire to be acknowledged
 - B. concern about her own health
 - C. desire to forgive her daughter
 - D. concern about her status with the child
26. The statement "I was burning for you to cut ice in the world" (lines 47-48) means that Mrs. St. Maugham wanted her daughter to achieve
- A. social prestige
 - B. financial success
 - C. fashion consciousness
 - D. meaningful relationships
27. Mrs. St. Maugham's choice of verbs in lines 47 to 50 indicates her
- A. vivacious personality
 - B. dissatisfaction with her daughter
 - C. awareness of social requirements
 - D. pleasure with her daughter's spirit
28. That Olivia has "been warmed and praised and made to speak" (lines 65-66) suggests that she has been changed by
- A. being well loved
 - B. her extensive travels
 - C. her new social status
 - D. being aware of her mother's support
29. Olivia sees her nine years with Laurel as having been a time of
- A. joy
 - B. isolation
 - C. freedom
 - D. challenge

Continued

30. The MAIN purpose of the stage directions in lines 108 to 110 is to
- A. provide background for the scene
 - B. provide distraction to ease the conflict
 - C. introduce the conflict among the women
 - D. establish the governess' forceful personality
31. Madrigal's accusations regarding the compost for the rhododendrons (lines 118-119) are meant to symbolize the
- A. gardener's inefficiency
 - B. playful innocence of Laurel
 - C. garden's continuous unproductiveness
 - D. emotional sterility of Mrs. St. Maugham
32. Which line BEST expresses Olivia's awareness of the impasse between her and her mother?
- A. "And you won't give up the image of me!" (line 68)
 - B. "She can help you to prepare her. When I come back for her —" (line 90)
 - C. "And no one who knows you so well. And knows today is hopeless —" (lines 106-107)
 - D. "Don't go!" (line 132)
33. Olivia's speech in lines 132 and 133 refers both to the garden and to
- A. Laurel
 - B. Olivia
 - C. Mrs. St. Maugham
 - D. Olivia's unborn child
34. Madrigal is contemptuous of Mrs. St. Maugham's spraying of the roses (lines 139-140) MAINLY because Madrigal
- A. disapproves of a neglected garden
 - B. knows this treatment of flowers is harmful
 - C. has recognized Mrs. St. Maugham's inexperience
 - D. disapproves of Mrs. St. Maugham's superficial remedies

V. Read "The Puritan Ethic" on pages 10 and 11 of your Readings Booklet and answer questions 35 to 42.

35. The "puritan ethic" discussed in this essay is a set of principles based upon the concepts of
- A. hard work and self-discipline
 - B. self-fulfilment through sacrifice
 - C. individual achievement and social compromise
 - D. conservative behavior combatting radical ideals
36. The MAIN reason for the athletic coach's success (lines 8-17) was that he
- A. fulfilled a need
 - B. had high standards
 - C. made specific requests
 - D. knew right from wrong
37. The author believes that, in order to contribute positively to contemporary society, a young person needs
- A. intuition and rigidity
 - B. knowledge and purpose
 - C. freedom and confidence
 - D. opportunity and conviction
38. Which phrase reveals the most important benefit that the author gained from his upbringing?
- A. "Helped me to organize my work habits" (line 30)
 - B. "[Kept] my eye focused on significant problems" (lines 30-31)
 - C. "Kept me plowing ahead during adversity" (line 32)
 - D. "Made me confident of certain central truths" (line 34)
39. What does the author perceive as being a "logical safeguard" (line 48) in the motion picture industry?
- A. Censorship
 - B. Self-discipline
 - C. Parental guidance
 - D. The rating system

Continued

40. The puritan ethic has MAINLY provided the author with the ability to
- A. recognize flaws in the social structure
 - B. acknowledge the value of perseverance
 - C. experience a fulfilling and prosperous life style
 - D. perceive the necessity for degrees of freedom and self-restraint
41. The author's thesis becomes evident in the sentence
- A. "Every person and every social organization that surrounded me as I grew up was dedicated to the preservation of the puritan ethic." (lines 1-2)
 - B. "In retrospect, the puritan ethic which dominated my childhood did me a good deal of damage." (lines 18-19)
 - C. "And yet a man must exist within the society he inherits and he cannot escape being molded by it." (lines 27-28)
 - D. "I hold in contempt those artists who feel they can capture an audience only by serving up large helpings of near-pornography." (lines 63-64)
42. The tone of the essay is
- A. ironic
 - B. cynical
 - C. sardonic
 - D. reflective

VI. Read "Sunday Afternoon" on pages 12 to 17 of your Readings Booklet and answer questions 43 to 58.

43. The details in the first paragraph serve MAINLY to establish
- A. theme
 - B. conflict
 - C. character
 - D. point of view
44. The statement "Mrs. Gannett's side of the family was the right side" (line 9) implies that Mrs. Gannett's family was
- A. a well-mannered family
 - B. an established wealthy family
 - C. an amiable and hospitable family
 - D. a traditionally conservative family
45. The "practised, considerate affability" of Mrs. Gannett's sisters (lines 21-22) suggests MAINLY their
- A. casual attitude
 - B. effusive friendliness
 - C. sophisticated manners
 - D. condescending insincerity
46. Alva's tone of "affected ease, a note of exaggerated carelessness and agreeability" (line 29) irritates Mrs. Gannett because she
- A. resents Alva's insolence
 - B. expects Alva's subservience
 - C. recognizes Alva's superiority
 - D. knows Alva's family is not genteel
47. The "plebeian" sound (line 78) made by Alva's shoes suggests
- A. efficiency
 - B. importance
 - C. commonness
 - D. determination

Continued

48. At the Gannett social function, Alva sees the Vances as being
- A. the life of the party
 - B. somewhat out of place
 - C. a disgrace at the party
 - D. aware of their hosts' pretensions
49. Alva chooses *King Lear* from the book shelves in order to
- A. disguise her dislike of reading
 - B. distract herself from her anxiety
 - C. ridicule Mr. Gannett's literary taste
 - D. make an impression on Mr. Gannett
50. When Alva writes "It's not the same thing as a hired girl at all" (lines 168-169) she means that
- A. hired girls do not have specific duties
 - B. a maid enjoys a more secure position than a hired girl
 - C. hired girls enjoy a more informal relationship with employers
 - D. a maid is considered an important member of the employer's household
51. The author's MAIN purpose in including the letter (lines 157-179) is to
- A. present different social values
 - B. suggest Alva's strong bond to her family
 - C. elaborate on Alva's response to her situation
 - D. reveal the love and concern of Alva's parents
52. Alva views the difference between her age and Margaret's age (lines 182-184) as being
- A. a factor decidedly in Alva's favor
 - B. the only justification for liking Margaret
 - C. the source of Alva's hesitation to associate with Margaret
 - D. a contribution to Margaret's gratitude for Alva's friendship
53. Margaret's perceptiveness is apparent when she says
- A. "I hope my stuff is alright" (line 188)
 - B. "I will be going . . . if I'm not a social flop" (lines 200-201)
 - C. "Do you think I ought to start to neck this summer?" (line 209)
 - D. "I was telling her about the Island, Mumny." (line 215)

Continued

54. That Mrs. Gannett smiles "with a good deal of control" (line 214) indicates that she
- A. disapproves of Alva's being where she is
 - B. wishes to emphasize the generosity of her nature
 - C. refuses to chastise Margaret in the maid's presence
 - D. does not have a warm relationship with her daughter
55. Which quotation BEST suggests Alva's fascination with the Gannett's life style?
- A. "Here were such bland unbroken surfaces" (line 65)
 - B. "You never saw people walking" (lines 140-141)
 - C. "There was no haphazard thing in sight" (lines 149-150)
 - D. "Nothing in sight that was not theirs" (lines 225-226)
56. That Mrs. Gannett's cousin kisses Alva "as in a familiar game" (line 248) reflects MAINLY his
- A. deceitfulness
 - B. self-assurance
 - C. irresponsibility
 - D. physical attractiveness
57. Which quotation BEST expresses Alva's realization of the gulf between her social class and that of the Gannetts?
- A. "Alva reassured him, flushing with annoyance; was she a heifer?" (lines 120-121)
 - B. "Alva had felt a little conspicuous, the once or twice she had walked along it; you never saw people walking." (lines 139-141)
 - C. "Also I think it would be better when Marion comes down if I took my afternoon off and met her downtown." (lines 171-172)
 - D. "Alva touched the clothes on the bed, feeling a great delight in these delicate colours." (lines 190-191)
58. Alva's awareness of "a tender spot, a new and still mysterious humiliation" (lines 259-260) reflects MAINLY her
- A. indignation
 - B. resignation
 - C. despondency
 - D. vulnerability

VII. Read "The Catfish" on page 18 of your Readings Booklet and answer questions 59 to 64.

59. The quotation that describes the speaker's impression of the "river cats" (line 3) is
- A. "oared . . . and glowed" (line 12)
 - B. "tasseled . . . with ancient hooks" (line 14)
 - C. "mortal in the mind" (line 21)
 - D. "untroubled as a star" (line 24)
60. The image of the catfish "inert as a sack of coins in the bottom mud" (line 6) is paralleled by
- A. "heavy as a tub of cheese" (line 11)
 - B. "tasseled like a lamp with ancient hooks" (line 14)
 - C. "remote from baits and lures" (line 16)
 - D. "mortal in the mind" (line 21)
61. The phrase "this embodied silence" (line 15) refers to the
- A. depths of the creek
 - B. image of the catfish
 - C. failure of the predators
 - D. patience of the fisherman
62. For the speaker, the MOST DOMINANT attribute of the image he has created is its
- A. size
 - B. ugliness
 - C. permanence
 - D. fancifulness
63. The speaker views "the real ones" (line 21) as being
- A. pathetic
 - B. admirable
 - C. forgettable
 - D. memorable

Continued

64. The quotation that BEST expresses the main idea of the poem is
- A. "Heard melodies are sweet, but those unheard / Are sweeter."
Ode on a Grecian Urn, John Keats
 - B. "Ah, but a man's reach should exceed his grasp, / Or what's a heaven for?"
Andrea del Sarto, Robert Browning
 - C. "Hope springs eternal in the human breast: / Man never is, but always to be blest."
An Essay on Man, Alexander Pope
 - D. "Yet all experience is an arch wherethrough / Gleams that untraveled world . . ."
Ulysses, Alfred, Lord Tennyson

VIII. Read "To Certain Friends" on page 19 of your Readings Booklet and answer questions 65 to 72.

65. From the speaker's point of view, when friends offer him "the five-dollar-bill of evasion" (line 5), they are attempting MAINLY to
- A. salve their consciences
 - B. demonstrate their wealth
 - C. help him in times of need
 - D. contribute to a worthy cause
66. That the speaker's friends feel that his course in life lacks credibility is suggested by the words
- A. "bemused" (line 1) and "dubiously" (line 2)
 - B. "clutching" and "world's" (line 3)
 - C. "help" (line 4) and "evasion" (line 5)
 - D. "sincere" and "insincerity" (line 6)
67. In the context of the poem, the speaker's comment "They know far more about every question than I do" (line 11) implies that he
- A. is uncertain about his path in life
 - B. is concerned primarily with solutions
 - C. has grudging admiration for his friends
 - D. has a more unrealistic philosophy than his friends
68. The speaker's observation in lines 11 to 13 is an example of
- A. paradox
 - B. metaphor
 - C. hyperbole
 - D. understatement
69. In the context of lines 14 and 15, an "open mind" suggests
- A. passivity
 - B. freshness
 - C. enthusiasm
 - D. intolerance

Continued

70. The paradoxical observation in "the rain of facts that deepens the drought of the will" (line 16) can be restated as
- A. an excess of information inhibits initiative
 - B. a lack of information intensifies uncertainty
 - C. propaganda techniques influence decision-making
 - D. facts are necessary to arrive at competent judgments
71. According to the speaker, an individual's principles serve as
- A. "an open mind" (line 14)
 - B. "the rain of facts" (line 16)
 - C. "a mental compass" (line 18)
 - D. "the shade of middle ground" (line 20)
72. The speaker is set apart from his friends MAINLY by his
- A. store of opinions
 - B. level of education
 - C. commitment to action
 - D. indifference to materialism

IX. Read the excerpt from "Travels with Charley" on pages 20 and 21 of your Readings Booklet and answer questions 73 to 80.

73. The word "*Sequoia*" (line 5) refers to a
- A. Roman god
 - B. species of tree
 - C. species of dog
 - D. part of the country
74. The purpose of the sentence "And the feeling is not limited to me" (line 25) is to
- A. illustrate theme
 - B. provide transition
 - C. alter the point of view
 - D. restate the topic sentence
75. In the context of lines 27 and 28 "blunted and atrophied" suggests
- A. frustration
 - B. impotence
 - C. materialism
 - D. insensitivity
76. The author's reference to the harvesting of the redwoods as "sacrilege" (line 31) indicates that he sees the redwoods as being
- A. "ambassadors from another time" (lines 17-18)
 - B. "unquestioned sovereigns" (line 22)
 - C. "stately monuments" (line 34)
 - D. "holy trees" (line 35)
77. The author's response to Charley in lines 60 and 61 seems humorously exaggerated because the author
- A. has predicted the outcome
 - B. has unrealistic expectations
 - C. realizes that his plan is impossible
 - D. insists that his companion be well-disciplined

Continued

78. Throughout the passage, Charley is invested with
- A. vicious impulses
 - B. human attributes
 - C. canine dependence
 - D. disciplined responses
79. In this passage, Charley functions MAINLY as
- A. a foil
 - B. an antagonist
 - C. a stock character
 - D. a major character
80. This excerpt implies that humans and animals differ in their
- A. capacity for awe
 - B. attitude to conservation
 - C. recognition of propriety
 - D. instincts for preservation

ANSWER KEY - MULTIPLE CHOICE

English 30 Examination - January 1988

Part B - Multiple Choice

1	D	41	C
2	D	42	D
3	B	43	QUESTION DELETED
4	D	44	B
5	C	45	D
6	B	46	B
7	C	47	C
8	B	48	B
9	D	49	D
10	B	50	C
11	A	51	C
12	B	52	A
13	C	53	D
14	C	54	A
15	B	55	QUESTION DELETED
16	D	56	B
17	A	57	C
18	A	58	D
19	C	59	C
20	C	60	A
21	C	61	B
22	D	62	C
23	C	63	C
24	B	64	A
25	A	65	A
26	A	66	A
27	B	67	B
28	A	68	A
29	B	69	A
30	D	70	A
31	D	71	C
32	C	72	C
33	A	73	B
34	D	74	B
35	A	75	D
36	A	76	D
37	B	77	B
38	D	78	B
39	D	79	A
40	D	80	A

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions
and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

APPRECIATING POETRY

We turn now from a study of the form and structure of poetry to a study of its content.

IMAGERY

As we have seen, poets select and use language of a greater intensity and with more exact precision than do prose writers.

Poets, implies Lawrence Ferlinghetti in "Constantly Risking Absurdity" (page 179 of *Theme and Image 2*), though delighting their audiences, have the more serious *purpose* of *heightening their perceptions* and of *revealing truth*. Every trick the poet performs with language must be done at all times.

...all without mistaking
any thing
for what it may not be

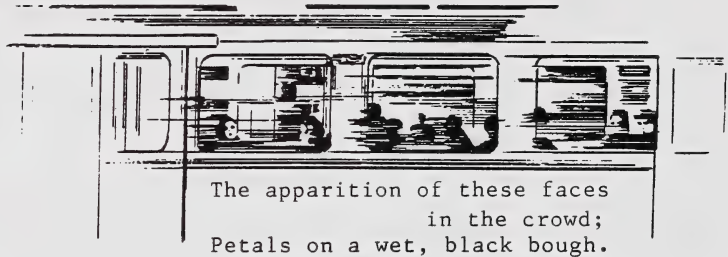
Ferlinghetti is saying that words must represent reality in a concrete way.

For this purpose poets in this present century have made extensive use of imagery in their work. The Imagist movement (strongly influenced by T.S. Eliot and Ezra Pound) has profoundly influenced modern poetry, and it has acted as a catalyst for all modern forms of poetry.



Imagery may be defined as the representation through language of *sense experience*. It is, indeed, the very heart of poetry; for although poetry appeals *directly* to our senses through its music and rhythm, it appeals *indirectly* to our senses through imagery, through the images projected into the mind's eye. In this sense, poetry acts as an extremely powerful stimulus for our *imagination* and sharpens our *sense perceptions*. (Those who underrate poetry may have never even considered this.)

Have you ever travelled on the rapid transit? Stood on its platforms as trains hurtle by? Read the following — what images do you see?



- Ezra Pound

The word *image* often suggests a mental picture, and *visual imagery* is the most frequently occurring kind of imagery in poetry.

But an image may also represent a sound, smell, taste, or tactile experience such as hardness and cold or an internal sensation such as hunger or thirst.

EXPERIENCING POETRY

Let us now explore several poems from your text, *Theme and Image 2*, in terms of their imagery, theme, and the associations of ideas they present to us. What we are attempting to do here is to allow the poems to appeal to our senses through *imagery* — to experience the poems through our *senses*. We are not setting out to rigidly analyse, categorize, or identify. A short series of questions together with brief notes will follow each poem. Your responses to these questions will give an indication of how effectively the poets have represented and communicated their impressions of reality to you.

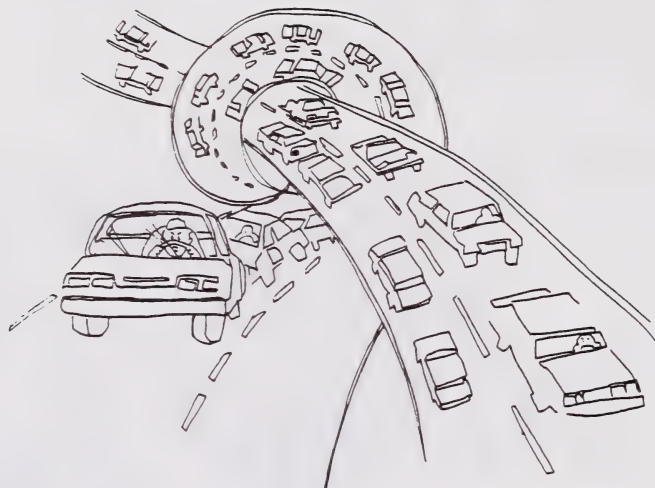


Read "In Goya's Greatest Scenes," by Lawrence Ferlinghetti on page 94 of *Theme and Image* 2. Then answer the questions which follow. Read the poem at least *two* or *three* times. Ensure that you read the notes introducing the poem *before* you attempt the questions.



INTRODUCING THE POEM

In this poem, Ferlinghetti creates an expressionist caricature of people in modern North American society which has an effect similar to Francisco Goya's tortured paintings and etchings of Spanish life in the early 19th century.



Ferlinghetti's people are shown to be psychologically devoured by their own inventions — their maze of super highways and countless automobiles. In the same way, Goya's people, set against an abstract, artificial backdrop, were shown to be eaten away by war, starvation, religious excess, and madness.

EXERCISE 1



- (1) As an artist, Goya used *broken sketch lines* and, in some cases, *vivid colours* to convey confusion and suffering.

How does Ferlinghetti *arrange his sentences* to express the agony of modern life? *Quote* an example directly from the poem to support your answer.

- (2) Ferlinghetti uses vivid *images* to express the torment and agony of modern life. Goya (in his etchings) combined real people with *imaginary elements* to caricature the world of dreams and repressed thoughts — drawings of men wearing masks or animal heads, men as chickens being plucked by women.

Give *three* examples of *vivid* and *grotesque imagery* from the *third sentence* of the poem.

(a) _____

(b) _____

(c) _____

- (3) Ferlinghetti makes use of the *sound values* of words. (Review the poetic devices we looked at in Lesson 17.)

Give, from the poem, an example of each of the following.

(a) **alliteration:** _____

(b) **consonance:** _____

(c) **assonance:** _____

- (4) What *destructive imagery* does the poem contain in its last stanza? Give *two* examples below.

- (5) Explain, in brief but complete sentences, the *association of ideas* that comes to your mind with each of the following phrases.

(a) "legionnaires": _____

(b) "false windmills": _____

(c) "demented roosters": _____

(d) "bland billboards illustrating imbecile illusions of happiness":

- (6) What picture of North American society does Ferlinghetti present? Illustrate your answer with *images* from the poem. (Include a sketch if you wish.)



Read "Constantly Risking Absurdity" on page 179 of *Theme and Image 2*. Note the role of the poet as seen by Ferlinghetti. Then read the introductory notes on the next page before answering the questions.



INTRODUCING
THE POEM

Ferlinghetti presents the role of the poet as being tragic-comic in this poem. Art is permanent and eternal if it reveals truth and catches and holds beauty; but if poets fail in their creations either to perceive the truth or to catch beauty, their poems do not achieve the level of art, and hence become subject to death. Yet there is a funny side to this role: poets' audiences, Ferlinghetti suggests, probably derive as much or even more enjoyment from the thrill of watching the artist fumble and even fall.

EXERCISE 2

Sometimes, a poem is governed by a general comparison (*metaphor* or *simile*) from which a succession of individual images takes its origin.



- (1) (a) Look at the *image* of the poet presented at the beginning of Ferlinghetti's poem. To whom is the poet compared?

- (b) How does this image emphasize the precarious position of the poet?

- (c) How is beauty personified in the second stanza of the poem?

- (2) Ferlinghetti presents three roles of a poet, indicating that poetry has three main purposes. Explain the appropriateness of the following phrases for describing the poet's roles and purposes.

(a) **acrobat:** _____

(b) **super realist:** _____

(c) **charleychaplin man:** _____

- (3) How does the poet risk absurdity?

- (4) What are the "entrechats" (leaps, frolics), the "sleight-of-foot tricks," and the "high theatrics" that the poet uses in fulfilling the "acrobat" role?

- (5) (a) Who, according to Ferlinghetti, is the poet's "audience"?

- (b) Ferlinghetti refers to "that still higher perch where Beauty stands and waits." How does this statement relate to the poet's "charleychaplin man" role?

IMAGERY AND COMPARISON

The imagery of a poem is a collective term for the individual images it contains, as well as others it may suggest.

Eliot
and the
Imagists

T. S. Eliot, through the use of clear and precise *images*, sought to make poetry more subtle, more mentally stimulating, and at the same time more precise. The great variety and complexity of modern civilization invite the poet to become (as Eliot writes, in his essay on "The Metaphysical Poets" [1921]).

...more and more comprehensive, more allusive,
more indirect, in order to force, to dislocate
if necessary, language into his meaning.

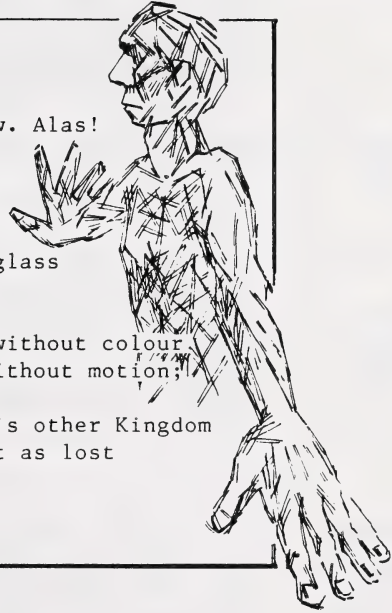
Eliot's poem, "The Love Song of J. Alfred Prufrock," on page 106 of *Theme and Image 2*, for example, presents a symbolic landscape where the meaning emerges from the mutual interaction of the images; that meaning is enlarged by echoes, often ironic, of Hesiod, Dante, and Shakespeare:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:

The spiritual aridity and inertia of modern industrial society are presented to us through the *imagery* of "The Hollow Men":

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dried grass
Or rats' feet over broken glass
In our dry cellar.

Shape without form, shade without colour
Paralysed force, gesture without motion,
Those who have crossed
With direct eyes, to death's other Kingdom
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men
The stuffed men.



Comparisons

Notice that the *figurative* use of *images* always occurs in comparisons.

The yellow fog that rubs its back
upon the window-panes,
The yellow smoke that rubs its muzzle
on the window-panes
Licked its tongue into the corners of
the evening,
Lingered upon the pools that stand
in drains,
Let fall upon its back the soot that
falls from chimneys,
Slipped by the terrace, made a sudden
leap,
And seeing that it was a soft
October night,
Curled once about the house, and
fell asleep.

Like good prose and vivid conversation, poetry is so reliant upon comparisons that it is easy to overlook their importance—or even their presence. We should be aware of the extent to which figurative language vivifies poetry, for the technical study of poetry at its most evocative is, to a great extent, *the study of comparison*.

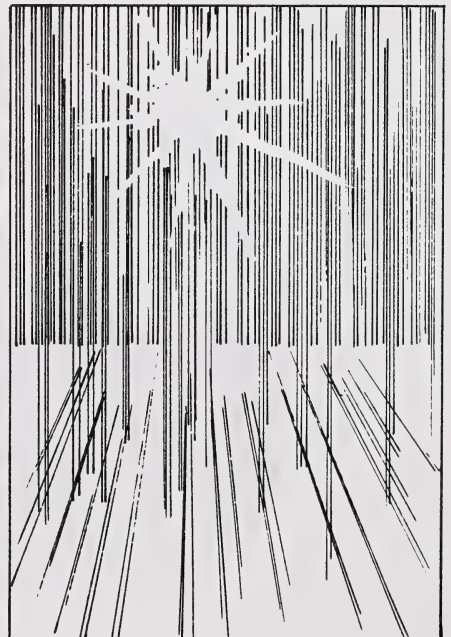
THE POET
AND THE
ARTIST



The poet, like the artist, experiments with concepts of perception, imagination, and reality. In the same sense, both poet and artist explore patterns and arrangements of form and structure. The artist, like the poet, constantly "risks absurdity"—even ridicule—by attempting to create a fresh new order, a revolution in visual perception.



Read "Turning" by Robert Finch on page 20 of *Theme and Image 2*. This poem closely resembles modern expressionist art; for although all the components of the winter landscape are present, they have been jumbled and mixed so that a fresh new order is created. As in all good modern art, the audience members accordingly become spontaneously involved in the unusual arrangement of details, and in seeing the landscape so re-ordered, find that their own perceptions are heightened.



EXERCISE 3



- (1) Consider the *imagery* and *figurative language* in the observer's first vantage point.

(a) What do the trees in winter resemble?

(b) *Quote* the *simile* that is used to describe the oak leaves.

- (2) As he looks ahead, what *image* of the sky does the observer present to us?

- (3) After turning full circle, the observer in the poem finds that the landscape has changed. It has, in fact, become completely transformed.

(a) What has transformed the landscape?

(b) What flows "Into an animation like a sea"?

- (c) Describe the *imagery* of this "sea" below.

- (4) To what extent is the magical experience in Finch's poem a *psychedelic* one? Write *one* or *two* short *paragraphs* on this subject.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (5) What qualities in Finch's poem give it a distinctively Canadian flavour? *Illustrate* your answer with *reference* to *descriptions* from the poem.



Read "As I Walked Out One Evening" by W. H. Auden, on page 55 of *Theme and Image 2*. Study the notes below before answering the questions.

INTRODUCING THE POEM

Instead of describing the pleasant landscape a person would normally expect to see during an evening stroll, Auden uses his brief description of the sights of London as a starting place for a bitter attack upon outmoded beliefs and values in modern society.



Time's domination over man has made death so much a reality for Auden that there is no longer any place for the old beliefs in immortality, eternal love, or a beneficent God. We can find a parallel to Auden's thoughts here in the works of T. S. Eliot:

"Life you may evade, but Death you shall not.
You shall not deny the Stranger."

(Chorus from "The Rock")

Modern people must come to recognize that they are deluding themselves with beliefs that have no more truth than fairy tales.

EXERCISE 4



- (1) In stanzas one and two of his poem, Auden introduces *contrasting images*. The first is suggestive of the nearness of death; the second signifies a life force which flows unceasingly.

- (a) *Quote* the *metaphor* from stanza one which signifies ripeness and readiness to be cut down.

- (b) What image (in stanza two) suggests the unceasing power of the life force?

- (2) In **stanzas three, four, and five** the lover swears devotion to his sweetheart, promising eternal love. For example,

"I'll love you, dear, I'll love you
Till China and Africa meet,"

"I'll love you till the ocean
Is folded and hung up to dry,"

- (a) Quote **two** other examples of *nursery-rhyme imagery* in the first part of the poem.

(i)

(ii)

- (b) Auden uses anti-romantic language to mock the belief in romantic love.

What imagery does he use (in **stanza four**) to take away all the sentimental associations between love and the stars (love and eternity)?

- (3) Select any *three* of the following excerpts, and explain their meaning in *relation to the poem's main ideas* concerning time and death:

(a) "Into many a green valley
Drifts the appalling snow;"

(b) "Time breaks the threaded dances
And the diver's brilliant bow."

(c) "Time watches from the shadow
And coughs when you would kiss."

(d) "In headaches and in worry
Vaguely life leaks away,"

(e) "Life remains a blessing
Although you cannot bless."

SYMBOLIC
IMAGERY

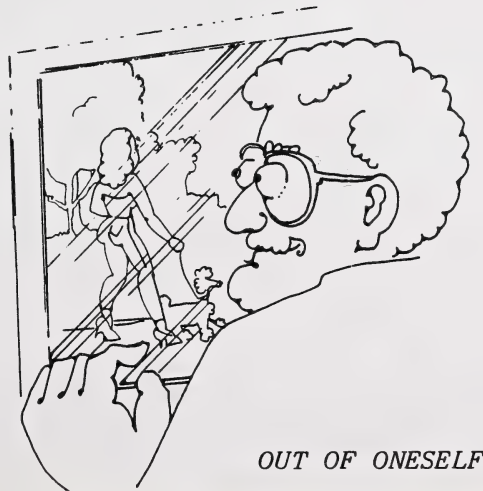
Although Auden is clearly disillusioned with the modern world, his statement that "'Life remains a blessing'" shows that after all he believes that life *does* have a positive side.

To symbolize the narcissism* of modern society, Auden introduces the *mirror image*:

* **Narci'ssus**: in Greek mythology, a beautiful youth, son of the river-god Cephissus and the nymph Leiriope. The nymph Echo fell in love with him, but was repulsed. Aphrodite punished him for his cruelty by making him enamoured of his own image in a fountain. His fruitless attempts to approach this beautiful object led to his despair and death. He was changed into the flower that bears his name.



For looking out at the world through our eyes, he uses the *window image*:



EXERCISE 5

- (1) Considering the symbolism of the "mirror" and the "window," what is Auden saying we must do in order to find the *positive aspect of life*?

- (2) Explain the meaning and the significance of the following lines:

"You shall love your crooked neighbour
With your crooked heart."

MODERNIST
TECHNIQUES

As we have noted, the *Imagist movement*—which has had a profound and lasting influence on twentieth century poetry—has fought against romantic fuzziness and false emotionalism in poetry.

All this encouraged precision in imagery and freedom of rhythmic movement, but more was required for the production of poetry of any real scope and interest.

A need was felt to bring poetic language and rhythms closer to those of conversation, or at least to spice the formalities of poetic language with echoes of *colloquialisms* and even *slang*.

Irony and *wit*, with the use of *puns* (not used in serious poetry for over two hundred years), helped to achieve that union of thought and passion which T. S. Eliot saw as a characteristic of the metaphysical poets (e.g., John Donne, Abraham Cowley) and wished to bring back into modern poetry.

An illustration of the use of colloquialisms and slang is found in T. S. Eliot's "The Wasteland," lines 139 to 172. Here we have a pub conversation interspersed with the traditional call of the British bartender at closing time:

When Lil's husband got demobbed, I said—
 I didn't mince my words, I said to her myself,
 HURRY UP PLEASE ITS TIME
 Now Albert's coming back, make yourself
 a bit smart.
 He'll want to know what you done with that
 money he gave you
 To get yourself some teeth. He did, I was there.

IRONY

Irony makes possible several levels of discourse simultaneously. It is the result of a statement's saying *one thing* while meaning *the opposite*, or of a situation's developing *contrary to expectation*.

Irony is so much a part of our lives and our life situations that we can often miss it. This, too, is ironic! On a world scale today we witness what some consider to be a gigantic irony: nation states consistently preach *peace* and *universal brotherhood* while spending one million dollars per minute on armaments. Others justify such expenditure on the grounds of deterrence, and maintain that world peace is ensured through armed strength. Yet others would see the irony in this policy, as deterrence not only commits us to threaten the use of a weapon we know can never be used because to do so would be to invite our own destruction, but it also forces us to build more and more sophisticated systems.

In our own lives (and the lives we observe around us), countless examples of ironic situations occur; they are caused by the inconsistencies, contradictions, and, in some cases, the absurdities of human behaviour. The poet is sensitized to these, and we note that modern poets rely heavily on irony to present their disillusionment with society or their concern with the burden of the isolated individual. Irony can be derisively mocking or sardonic; this is *comic irony*.

Comic
Irony



Read "Apocalypse" by D. J. Enright on page 91 of *Theme and Image 2*, and then read the short notes on the poem which follow. Begin the comprehension questions only *after* you have read these notes.

INTRODUCING
THE POEM

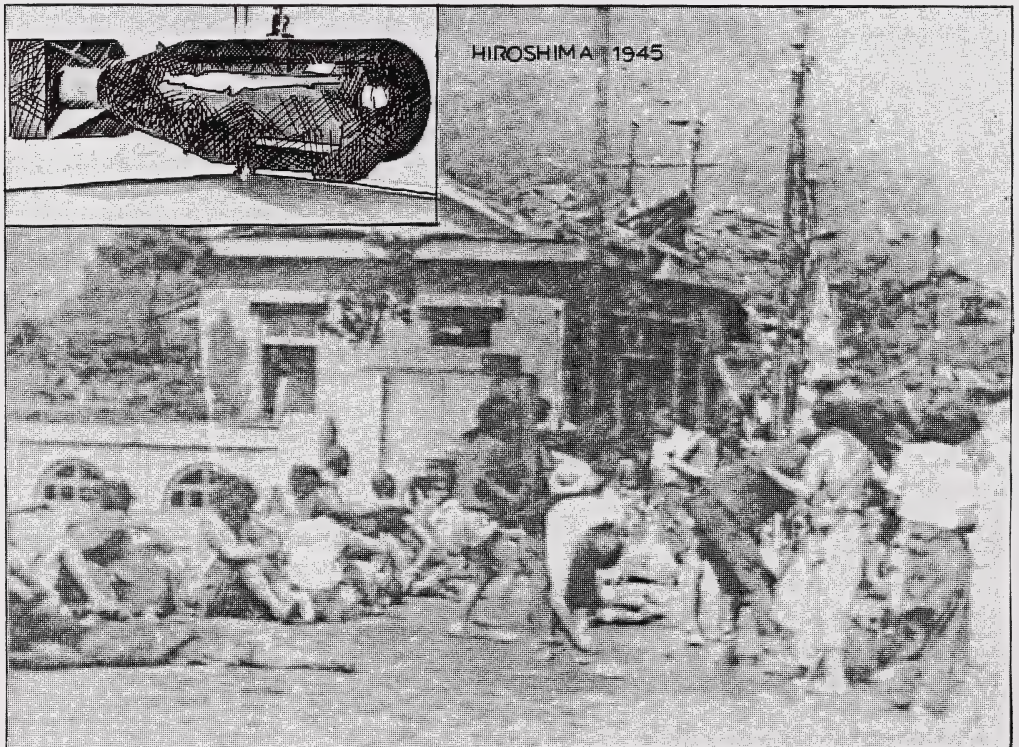
Using heavy *comic irony*, D. J. Enright shows us how people did not learn the value of human life after the frightening effects of World War II.

The ultimate result of their indifference and vanity is a stunted and deformed humanity (eventually becoming extinct), leaving the earth populated by giant mutated creatures.

Enright's terrifying picture of the world after nuclear war is inspired by an actual clipping from a Berlin tourist brochure, printed soon after the end of World War II. Notice how Enright uses this clipping as an *epigram* to develop ironic effect—to indicate that, after all, nothing in the world is "'everlasting and imperishable,'" least of all the human race and its cultural advances.

*An epigram
is a terse,
wise, or
witty and
often
paradoxical
saying.*

For the writers of the brochure, the people lying dead all around were of less importance than the fact that very few members of the Philharmonic Orchestra "'were still in possession of their instruments'" and that "'hardly a musician could call a decent suit his own.'"



EXERCISE 6



- (1) (a) What, for the writers of the brochure, is *more important* than the loss of several million human lives?

- (b) How does Enright *allude* to Congreve's famous lines, "Music hath charms to soothe the savage breast," in the opening lines of the poem?

- (c) What term does Enright use to describe World War III in *stanza two* of the poem?

- (2) Explain the *meaning* of the following excerpts from the poem.

- (a) One Bach outweighs ten Belsens.

- (b) (Very few were still in possession of
their members),
And their suits were chiefly indecent.

- (c) A civilization vindicated,
A race with three legs still to stand on!

- (d) True, the violin was shortly silenced by
leukaemia,

- (3) How does Enright illustrate the strange effects of radiation following a thermonuclear blast? *Quote excerpts* from the poem to *support* your answer.

- (4) Explain the *irony* in the last two lines of the poem.

- (5) How (according to Enright) do we, as civilized individuals, *excuse* the savage brutalities of the human race?

Irony and
Under-
statement

In addition to being *mocking*, *scornful*, or *sardonic*, irony can be expressed through *understatement*. This can be emphasized by the use of unemotional simple language, expressed in a detached, *objective* manner.

You can find numerous examples of cold, detached, and dehumanizing language (which has an ironic twist to it) in the political-military rhetoric of nation states:

"...a limited nuclear war"

(Possibly the deaths of millions of people are involved.)

"...pacification of the peasant population has been carried out"

(The peasants have been machine-gunned, their villages bombed, their cattle destroyed.)

"...unreliable elements have been eliminated"

(Those opposing the government have been murdered.)

"...there are significant signs of recovery in the economy"

(Bank profits increase while unemployment worsens.)

"...the relocation of the workers has been smoothly effected..."

(Hundreds of people have been uprooted from their homes — many separated from their wives and children.)



Now let us see how a poet masterfully employs this technique. Read "The Man He Killed," by Thomas Hardy on page 86 of your text; then answer the questions which follow the short notes on the poem below. Be sure to read the notes before you answer the questions.

INTRODUCING THE POEM

You will notice that there are no traces of colourful adjectives and emotional words in this poem by Hardy—the poem is bare and unadorned. In a direct way the speaker relates how he shot a man in the opposing infantry, and his detached comments about war emphasize the relative insignificance of an everyday working man in the larger plan of the universe. Hardy illustrates the meaninglessness and absurdity of war, using the effective technique of *irony*:

"Yes, quaint and curious war is!
You shoot a fellow down
You'd treat, if met where any bar is,
Or help to half-a-crown."

Notice that the poem is a kind of *monologue*; and although it is written in the first person, the speaker is a third person who is possibly addressing a comrade in a bar sometime after the battle, since the poem is entitled "The Man He Killed" rather than "The Man I Killed" (which would have made it a vehicle for *pathos* or for *tragedy* rather than for *irony*). The *third person point of view*, accordingly, creates a distancing effect which underscores the ironic detachment.

You should be able to distinguish between and identify these terms.



1. **Pathos** evokes pity, sympathy, or compassion.
2. **Tragedy** has a sorrowful or disastrous conclusion that excites pity or terror.
3. **Irony** is usually sardonic or humorous; in this poem it is emphasized through the speaker's unemotional expression.



EXERCISE 7



- (1) Hardy uses various language techniques to express his ideas in the poem. *Quote an example* of each of the following techniques.

(a) dialect: _____

(b) repetition: _____

(c) word compression (e.g., "And as I wond'ring look'd."): _____

In word compression, the word is reduced in size for greater compactness and smoother rhythm.

- (2) The speaker tries to give a reason for his actions in the **third stanza**, but this is neither convincing nor satisfactory.

(a) What reason does he give for shooting the opposing infantryman?

(b) How does the *manner* in which this reason is given reinforce the absurd futility of war?

- (3) The speaker concludes that his enemy was on the battlefield for the same reason he was.

(a) What was this reason?

(b) How had fate (or blind chance) played a large part in both men's being on the battlefield at the same time?

- (4) Despite the difference in military weaponry used in "Apocalypse" (which you have studied earlier), there is a similarity between the *war themes* of "Apocalypse" and "The Man He Killed."

What is this similarity?

- (5) (a) Indicate the *similarities* between the speaker in the poem and the man he killed.

(b) Why does Hardy *emphasize* their likenesses?

EXERCISE 8

As a conclusion to this poetry unit you are now asked to briefly review the three ironic poems you have studied:

"As I Walked Out One Evening" (by W. H. Auden)

"Apocalypse" (by D. J. Enright)

"The Man He Killed" (by Thomas Hardy)

Each of these poets presents an ironic comment upon humanity; and each deals with the significant themes of life, hope, and death.

- (1) Which of these poets is the most *pessimistic* about the future of humanity? State the *reasons* for your choice.

- (2) Which of these poets is the most *optimistic* for the future of humanity? State the *reasons* for your choice.

- (3) Which of the three poets presents a point of view *closest to your own* about the future of humanity? Give *reasons* for your choice. Quote from the poems where necessary.

(There is more room for your answer on the next page.)

Lined writing area with 25 horizontal lines.

SUGGESTED ANSWERS

EXERCISE 1

- (1) He uses jerky, disjointed sentences to express the agony (and fragmentation) of modern life:

And they do

Only the landscape is changed

Similar excerpts from the poem are acceptable answers.

- (2) The following answers are not the only examples. Other answers may be correct.

(a) groaning with babies and bayonets

(b) bent statues bats wings and beaks
slippery gibbets

(c) cadavers and carnivorous cocks

- (3) (a) **alliteration:**

babies and bayonets

bent statues bats wings and beaks

cadavers and carnivorous cocks

illustrating imbecile illusions

- (b) **consonance:**

statues bats wings and beaks

ranged - plagued

Heaped up

- (c) **assonance:**

babies and bayonets

slippery gibbets

scenes we seem to see

- (4) Will be corrected by your correspondence teacher.
- (5) (a) North Americans have to contend with the "legionnaires" which attend the toll gates on the freeways. (See also page 206 of *Theme and Image 2*.)
- (b) The "windmills" refer to false illusions. They mark small roadside restaurants and service stations. These may relate to the false ideals and delusions promoted by commercial advertising—which is prominently displayed at roadside stops.
- (c) The "demented roosters" which appeared in Goya's scenes are present in the wooden cut-out roosters used as signs for eating places and bars along the highways. The "demented roosters" not only suggest madness and destructive impulses, but also imply religious conflicts in people.
- Peter's denials of Christ were marked by the crowing of the cock; many people today are uncertain of religion; hence, further mental anguish and alienation.
- (d) The delusions created by commercial advertising such as "bland billboards" conflict so sharply with reality that people find themselves confused and hurt.
- (6) Will be corrected by your correspondence teacher.

EXERCISE 2

- (1) (a) The poet is compared to a high-wire performer.
- (b) High-wire performers must maintain perfect balance, or they will slip and fall; their position is *precarious*. Similarly, poets face success or failure. They, too, must perform tricks (as tight-rope walkers do as they walk along the high wire), and they must entertain their audience.
- (c) Beauty is personified as a beautiful female trapeze artist.

2.
 - (a) Poets use poetic form as the medium for their ideas; this requires skilful control of words and ideas. The acrobat performs gymnastic feats requiring skilful control of the body. There is a basic similarity: both acrobats and poets seek balance and control.
 - (b) Seeking reality, the poet must *first* perceive truth and then help others to see it. The poet "must perceive/taut truth." For Ferlinghetti, truth (reality) ultimately leads to beauty.
 - (c) The poet, as in a Charlie Chaplin movie, may or may not get Beauty, the pretty girl, leaving the audience in suspense until the end. As a Charlie Chaplin figure, the poet provides as much pleasure for the audience from pathetic failures as from successes.
3. Every time poets write poems they are in danger of making fools of themselves.
4. Will be corrected by your correspondence teacher.
5. Will be corrected by your correspondence teacher.

EXERCISE 3

1.
 - (a) The trees resemble "Crystal arches leaping a crystal floor."
 - (b) The simile is "Where like brown ghosts of fish the oakleaves lay."
2. The sky seems to be a "white tent."
3.
 - (a) The landscape has been transformed by the sun, causing change of light, colour, and shade.
 - (b) Till **snow and sky and sun** began to flow
Into an animation like a sea:
 - (c) The sea is said to have "purple waves," "brown fishes," "blue depths of russet glass," and "azure fountains" (trees).
4. Will be corrected by your correspondence teacher.
5. Will be corrected by your correspondence teacher.

EXERCISE 4

1. (a) "The crowds upon the pavement
Were fields of harvest wheat."
(b) "And down by the brimming river
I heard a lover sing."
2. (a) (i) "And the river jumps over the mountain
And the salmon sing in the street."
(ii) "And the seven stars go squawking
Like geese about the sky."
(b) Will be corrected by your correspondence teacher.
3. (a) The dreams and ideals of life are all obliterated by the reality of death. Auden is underscoring the futility of belief systems and the vanity of human knowledge.
(b) Humanity is always at the mercy of time. Life is picturesquely described as a dance or a plunge into the unknown.
(c) We are under the constant surveillance of time. The "coughs" are another vivid reminder of the nearness of death.
(d) Life is portrayed here in terms of the modern malady of ulcers. As Samuel Beckett would view it, "We mitigate the pain of living by Habit." Under the stresses of modern competitive society, even *worry* becomes a *habit*. It becomes a way of life and a discussion point.
(e) Life *does*, after all, have a positive side — *despite* our disillusionment.

EXERCISE 5

Will be corrected by your correspondence teacher.

EXERCISE 6

1. (a) The brochure writers find "the everlasting and imperishable joy which music never fails to give" more important.
(b) Enright says that music "soothes the savage doubts."
(c) Enright describes World War III as "the Newer Apocalypse."
2. (a) One rendition of a work by a single outstanding composer has the power to wipe out the effects of Nazi concentration camps which exterminated millions of human beings.
(b) Play here is upon the word "members" which refers to both the individuals and their limbs. The orchestra's membership would not only be drastically reduced, whoever remained would be deformed by radiation.
"And their suits were chiefly indecent" suggests, in a comic, ironic way, how the musicians would look without clothes on.

- (c) Because three musicians have survived, war has again proved how human culture will endure despite even the heaviest casualties.

The description of the human race with "three legs still to stand on!" evokes further comic irony: we are either down on all fours (with the animals); or, through mutation caused by radiation, we have been given an extra leg to stand on.

- (d) Leukaemia refers to cancer of the blood caused by radiation. The unhappy trio (violinist, pianist, and flautist) is soon reduced by thermonuclear war.

3. "And the ten-tongued mammoth larks,
The forty-foot crickets and elephantine frogs."
4. We still have the "everlasting and imperishable joy" of music – but who is left to enjoy it?
5. We rationalize the occurrence of human brutality by reminding ourselves of the unconquerable powers of the human spirit and the everlasting feature of human culture (in this case, music).

EXERCISE 7

1. (a) **dialect:**

"Right many a nipperkin!"

"He thought he'd 'list, perhaps,
Off-hand-like – just as I –"

"We should have sat us down to wet"

- (b) **repetition:**

"I shot him dead because –
Because he was my foe,"

- (c) **word compression:**

"He thought he'd 'list, perhaps,"

2. (a) He shot the man because he was his foe.
- (b) "Just so: my foe of course he was;
That's clear enough; although"

The emptiness of this statement reinforces the futility of all war. The speaker has clearly been so indoctrinated by wartime propaganda that both his deeds and his words are expressed in a robotlike manner.

3. (a) He was out of work and "had sold his traps."

World Wars I and II both took place at a time of high unemployment in the Western world. (At the present time, too, we have unprecedented military spending and growing unemployment. Some writers see a relationship between these factors.)

- (b) Fate had made the two soldiers enemies rather than drinking pals. Blind chance has been responsible for the fact that one of them dies at the hand of the other.

Answers to 4. and 5. will be corrected by your correspondence teacher.

Will be corrected by your correspondence teacher.

Questions or Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

You are responsible for the following terms. If you cannot find them in *Lessons 17* and *18*, check with your dictionary, with **The Writing Process**, with **Story and Structure**, or with a book of literary terms.

Verse Forms

- | | |
|--|------------------------|
| 1. Continuous form | 14. Blank verse |
| 2. Stanzaic form | 15. Ballade |
| 3. Fixed form | 16. Rondeau |
| 4. Sonnet | 17. Rondel |
| (a) Elizabethan, English, or Shakespearean | 18. Haiku |
| (b) Italian or Petrarchan | 19. Epigram |
| (c) Miltonic | 20. Shaped Whimseys |
| 5. Ottava rima | 21. Others |
| 6. Triolet | (a) Elegy |
| 7. Tercet or triplet | (b) Pastoral |
| 8. Couplet | (c) Epic and mock epic |
| 9. Quatrain | (d) Terza rima |
| 10. Octave | (e) Alexandrine |
| 11. Sestet | (f) Lyric |
| 12. Free verse | (g) Ode |
| 13. Spenserian stanza | (h) Ballad |
| | (i) Dramatic monologue |
| | (j) Idyllic |

Rhythm and Scanning

- | | |
|--------------------------------|----------------|
| 1. Metre | |
| (a) Monometer | (e) Pentameter |
| (b) Dimeter | (f) Hexameter |
| (c) Trimeter | (g) Heptameter |
| (d) Tetrameter | (h) Octameter |
| 2. Poetic Feet | |
| (a) Iambus (iambic foot) | |
| (b) Trochee (trochaic foot) | |
| (c) Anapaest (anapaestic foot) | |
| (d) Spondee (spondaic foot) | |
| (e) Pyrrhic (pyrrhic foot) | |
| (f) Dactyl (dactylic foot) | |

Sound

- | | | |
|--------------------|-------------|---|
| 1. Masculine rhyme | } end rhyme | 7. Rhyme scheme |
| 2. Feminine rhyme | | 8. Onomatopoeia |
| 3. Internal rhyme | | 9. Slant-rhyme, near-rhyme, inexact rhyme, or imperfect rhyme |
| 4. Assonance | | |
| 6. Alliteration | | 10. Perfect, exact, or normal rhyme |

Figurative Language

- | | |
|------------------------------|----------------|
| 1. Simile | 6. Others |
| 2. Metaphor | (a) Synecdoche |
| 3. Personification | (b) Metonymy |
| 4. Understatement | (c) Apostrophe |
| 5. Overstatement (hyperbole) | |

Other Important Terms

- | | |
|-------------------|----------------|
| 1. Pun | 7. End-stop |
| 2. Allusion | 8. Irony |
| 3. Allegory | 9. Comic irony |
| 4. Imagery | 10. Pathos |
| 5. Poetic diction | 11. Tragedy |
| 6. Caesura | |

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

Material for Lesson 19 should have been sent to you as outlined on page ii of the Introduction.

LESSON RECORD FORM

3100 English 30

Revised 89/11

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a **green first-class sticker to the front of the envelope, and seal the envelope.** Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

REVIEW AND PREPARATION

You have now completed the course material for English 30. All that remains is a review and the final test.

Our review will necessarily have to be sketchy. It will be impossible to cover every aspect of the course, and if you have specific questions which are not answered, feel free to ask your correspondence teacher for clarification.

Exercise 1

Read the following essay by Robert Benchley and answer the questions which follow.

ROBERT BENCHLEY (1889 - 1945)

Robert Benchley was born in Worcester, Massachusetts. After attending Harvard University, he was successively a writer of advertising copy for the Curtis Publishing Company, a drama editor for Life magazine, a writer for the New York World and the New Yorker, and an actor in a number of short Hollywood movies for which he wrote most of the scripts. His collections of short humorous essays were published under such titles as The Treasurer's Report, From Bed to Worse, My Ten Years in a Quandary, Inside Benchley, and The Benchley Roundup (edited by his son).

Though Benchley wrote on a wide variety of topics, some of his most entertaining pieces are those in which he assumes the role of either a well-meaning character unable to cope with everyday situations or a dispenser of weird information on subjects about which he pretends to be badly misinformed. These range from "how to" build bridges, "how to" understand international finance, and "how to" sell goods, to "how to" create literary masterpieces. In 1936 Benchley received an Academy Award for his short movie on "How to Sleep." The essay that follows may (or may not) provide speakers at graduations with some useful guidance on "how to" tell young men about "the Facts of Life."

A TALK TO YOUNG MEN

To you young men who only recently were graduated from our various institutions of learning (laughter), I would bring a message, a message of warning and yet, at the same time, a message of good cheer. Having been out in the world a whole month, it is high time that you learned something about the Facts of Life, something about how wonderfully Nature takes care of the thousand and one things which go to make up what some people jokingly call our "sex" life. I hardly know how to begin. Perhaps "Dear Harry" would be as good a way as any.

You all have doubtless seen, during your walks in the country, how the butterflies and bees carry pollen from one flower to another? It is very dull and you should be very glad that you are not a bee or a butterfly, for where the fun comes in that I can't see. However, they think that they are having a good time, which is all that is necessary, I suppose. Some day a bee is going to get hold of a real book on the subject, and from then on there will be mighty little pollen-toting done or I don't know my bees.

Well, anyway, if you have noticed carefully how the bees carry pollen from one flower to another (and there is no reason why you should have noticed carefully as there is nothing to see), you will have wondered what connection there is between this process and that of animal reproduction. I may as well tell you right now that there is no connection at all, and so your whole morning of bee-stalking has been wasted.

We now come to the animal world. Or rather, first we come to One Hundred and Twenty-fifth Street, but you don't get off there. The animal world is next, and off you get. And what a sight meets your eyes! My, my! It just seems as if the whole world were topsy-turvy.

The next time you are at your grocer's buying gin, take a look at his eggs. They really are some hen's eggs, but they belong to the grocer now, as he has bought them and is entitled to sell them. So they really are his eggs, funny as it may sound to anyone who doesn't know. If you will look at these eggs, you will see that each one is almost round, but not quite. They are more of an "egg-shape." This may strike you as odd at first, until you learn that this is Nature's way of distinguishing eggs from large golf balls. You see, Mother Nature takes no chances. She used to, but she learned her lesson. And that is a lesson that all of you must learn as well. It is called Old Mother Nature's Lesson, and begins on page 145.

Now, these eggs have not always been like this. That stands to reason. They once had something to do with a hen or they wouldn't be called hen's eggs. If they are called duck's eggs, that means that they had something to do with a duck. Who can tell me what it means if they are called "ostrich's eggs? ----- That's right.

But the egg is not the only thing that had something to do with a hen. Who knows what else there was? ----- That's right.

Now the rooster is an entirely different sort of bird from the hen. It is very proud and has a red crest on the top of his head. This red crest is put there by Nature so that the hen can see the rooster coming in a crowd and can hop into a taxi or make a previous engagement if she wants to. A favorite dodge of a lot of hens when they see the red crest of the rooster making in their direction across the barnyard

is to work up a sick headache. One of the happiest and most contented roosters I ever saw was one who had had his red crest chewed off in a fight with a dog. He also wore sneakers.

But before we take up this phase of the question (for it is a question), let us go back to the fish kingdom. Fish are probably the worst example you can find; in the first place, because they work under water, and in the second, because they don't know anything. You won't find one fish in a million that has enough sense to come in when it rains. They are just stupid, that's all, and nowhere is their stupidity more evident than in their sex life.

Take, for example, the carp. The carp is one of the least promising of all the fish. He has practically no forehead and brings nothing at all to a conversation. Now the mother carp is swimming around some fine spring day when suddenly she decides that it would be nice to have some children. So she makes out a deposit slip and deposits a couple million eggs on a rock (all this goes on under water, mind you, of all places). This done, she adjusts her hat, powders her nose, and swims away, a woman with a past.

It is not until all this is over and done with that papa enters the picture, and then only in an official capacity. Papa's job is very casual. He swims over the couple of million eggs and takes a chance that by sheer force of personality he can induce half a dozen of them to hatch out. The remainder either go to waste or are blacked up to represent caviar.

So you will see that the sex life of a fish is nothing much to brag about. It never would present a problem in a fish community as it does in ours. No committees ever have to be formed to regulate it, and about the only way in which a fish can go wrong is through drink or stealing. This makes a fish's life highly unattractive, you will agree, for, after a time, one would get very tired of drinking and stealing.

We have now covered the various agencies of Nature for populating the earth with the lesser forms of life. We have purposely omitted any reference to the reproduction of those unicellular organisms which reproduce by dividing themselves up into two, four, eight, etc., parts without any outside assistance at all. This method is too silly even to discuss.

We now come to colors. You all know that if you mix yellow with blue you get green. You also get green if you mix cherries and milk. (Just kidding. Don't pay any attention). The derivation of one color from the mixture of two other colors is not generally considered a sexual phenomenon, but that is because the psychoanalysts haven't got around to it yet. By next season it won't be safe to admit that you

like to paint, or you will be giving yourself away as an inhibited old uncle-lover and debauchee. The only thing that the sex-psychologists can't read a sexual significance into is trapshooting, and they are working on that now.

All of which brings us to the point of wondering if it all isn't a gigantic hoax. If the specialists fall down on trap-shooting, they are going to begin to doubt the whole structure which they have erected, and before long there is going to be a reaction which will take the form of an absolute negation of sex. An Austrian scientist has already come out with the announcement that there is no such thing as a hundred per cent male or a hundred per cent female. If this is true, it is really a big step forward. It is going to throw a lot of people out of work, but think of the money that will be saved!

And so, young men, my message to you is this: Think the thing over very carefully and examine the evidence with fair-minded detachment. And if you decide that, within the next ten years, sex is going out of style, make your plans accordingly. Why not be pioneers in the new movement?

- (1) Without doubt this essay can be classed as a humorous personal essay. The humor comes from the somewhat ingenuous attitude Benchley takes. Give an illustration of this attitude.



- (2) What does Benchley think about
(a) books on sex

- (b) man - woman dating relationships

(c) caviar _____

(d) society's sex taboos _____

(e) psychoanalysts _____

- (3) Benchley has tried to unite such diverse items as bees, chickens, fish, colors, and scientists into an essay on "The Facts of Life." What transitional device has been made most use of in this attempt?

- (4) (a) What do you think Benchley's purpose was in delivering this speech?

- (b) How successful was he in achieving this purpose?

- (5) Although the subject is a serious one, the style is not. How do you justify Benchley's choice of matter delivered in this manner?

Exercise 2 Read "The Wall" on page 338 of *Story and Structure*, and answer the questions which follow. The key is on page 41 of this lesson.



- (1) We learn much about the background and the characters indirectly in this story. Such information is called the exposition. In a novel, often the exposition is presented directly in a paragraph or two at the beginning of the story. A short story has to be much more compact. What country does this story take place in? What historical event is it centered on? What are the nationalities of the main characters? What are the clues that give you these answers?

- (2) Each man reacts to his imminent death in a different way. Describe each prisoner's reactions. Are there any similarities? Is there a significant difference?

- (3) What does the Belgian doctor represent for all three of the condemned men?

- (4) Pablo's anticipation of death results in a new understanding of the significance of life. What is his outlook now?

- (5) Jean-Paul Sartre, French novelist and philosopher, is closely associated with the modern philosophical movement known as existentialism. According to this philosophy, the universe is irrational, meaningless, and absurd. It has no supernatural sanctions, and supports no transcendental values. Yet people have freedom to choose and act, and by their choices and actions they define themselves. It is thus the part of wisdom to acknowledge the meaninglessness of life, and the part of courage to accept it. People can yet create value in an otherwise valueless world by the choices they make. Their heroism may never be rewarded, yet they can be heroic. How is this philosophy reflected in the story?
-
-
-
-
-
-
-
-
-
-

Exercise 3

Read the following play and answer the questions. You will find the answers on page 42 of this lesson.

STILL STANDS THE HOUSE

The icy wind of a northern blizzard sweeps across the prairie, lashes about the old Warren farmhouse, and howls insistently at the door and windows. But the Warren house was built to withstand the menace of the Canadian winter and scornfully suffers the storm to shriek about the chimney corner, to knock at the door and rattle the windows in a wild attempt to force an entrance.

The living room of this house has about it a faded austerity, a decayed elegance that is as remote and cheerless as a hearth in which no fire is ever laid. The room has made a stern and solemn pact with

the past. Once it held the warm surge of life; but as the years have gone by, it has settled in a rigid pattern of neat, uncompromising severity.

As if in defiance of the room, the frost has covered the window in the rear wall with a wild and exotic design. Beside the window is an imposing leather armchair, turned toward the handsome coal stove in the right corner. A footstool is near the chair. A door at the center of the rear wall leads to the snow-sheeted world outside. Along the left wall, between a closed door to a bedroom (now unused) and an open door to the kitchen, is a mahogany sideboard. Above it is a portrait of old Martin Warren, who built this house and lived in it until his death. The portrait is of a stern and handsome man in his early fifties, and in the expression of the eyes the artist has caught something of his unconquerable will.

An open staircase, winding to the bedrooms upstairs, extends into the room at the right. There is a rocking chair by the stove with a small stand-table beside it. A mahogany dining table and two matching chairs are placed at a convenient distance from the sideboard and the kitchen door. The figured wall paper is cracked and faded. The dark rug, the heavy curtains, and the tablecloth show signs of much wear, but there is nothing of cheapness about them.

Two coal oil lanterns have been left beside the kitchen door. Blooming bravely on the table, in contrast to its surroundings, is a pot of lavender hyacinths.

[Ruth Warren is standing near the outside door, talking to Arthur Manning, who is about to leave. Ruth is small, fair-haired, and pretty, twenty-five or twenty-six years of age. There is more strength in her than her rather delicate appearance would indicate. She wears a soft blue house-dress with a light wool cardigan over it.]

[Manning is a middle-aged man of prosperous appearance. He wears a heavy overcoat over a dark business suit. His hat, gloves and scarf are on the armchair.]

RU TH: Do you think you'd better try to go back to-night, Mr. Manning? The roads may be drifted.

MANNING: It's a bad blizzard, all right, but I don't think I'll have any trouble. There's a heater in the car, and I've just had the engine checked over.

RU TH: You'll be welcome if you care to spend the night.

MANNING: Thank you, but I'm afraid I've got to get back to town.
I'd hate to try it in an old car, but this one of mine can pull through anything.

RUTH: I've never seen a storm come up so quickly.

MANNING: These prairie blizzards are no joke. One of my sheepherders got lost in one last year, just half a mile from the house. He froze to death out there trying to find his way.

RUTH: How frightful!

MANNING: One of the ranch hands found him the next morning. Poor old fellow — he'd herded for me for twenty years. I never knew how he came to be out in a storm like that.

RUTH: They say when a person gets lost he begins to go round in a circle, although it seems straight ahead.

MANNING: Yes, I've always heard that. The winters are the one thing I've got against this country.

RUTH: (wistfully): I used to like them in town. We went skating on the river and tobogganing. But out here it's different.

MANNING: If Bruce sells the farm and takes this irrigated place near town, you won't notice the winter so much, Mrs. Warren.

RUTH: No. I hope he does take your offer, Mr. Manning. I want him to.

MANNING: He'll never get a better. Five thousand dollars and an irrigated quarter is a good price for a dry-land farm these days.

RUTH: If only we didn't have to decide so soon.

MANNING: I talked it all over with Bruce in town a couple of weeks ago, and I think he's pretty well made up his mind. All he needs to do is sign the papers.

RUTH: I thought he'd have until spring to decide.

MANNING: I've got orders to close the deal before I go South next week. You tell Bruce I'll come by to-morrow or the next day, and we can get it all settled.

RUTH: I'll tell him. I hope he does take it, Mr. Manning.

MANNING: I know you do and you're right. I think all he needs is a little persuading. He's had a hard time here these dry years.

RUTH: I don't know what Hester will say.

MANNING: I understand she's very much attached to the place. Is it true that she never leaves the farm?

RUTH: Not often.

MANNING: She'd be better off where she could get out more.

RUTH: I don't know.

MANNING: I suppose all those years out here, keeping house for Bruce and her father, were pretty hard on her.

RUTH: The house has come to mean so much to her. But maybe she won't mind. (Smiling hopefully.) We'll see.

[The door to the bedroom, left, is opened quietly, and Hester Warren enters the room. She closes and locks the door behind her and stands looking at the two in the room with cold surmise. Hester is forty years old. She is tall, dark and unsmiling. The stern rigidity of her body, the bitter austerity of her mouth, and the almost arrogant dignity of her carriage seem to make her a part of the room she enters. There is bitter resentment in her dark eyes as she confronts Ruth and Manning. She holds a leather-bound Bible close to her breast.]

RUTH: (startled): Why, Hester! I thought you never unlocked that door.

HESTER (quietly): No. I keep Father's room as it was.

RUTH: Then why were you—

HESTER: I was reading in Father's room. I heard a stranger.

RUTH: You know Mr. Manning, Hester.

MANNING (embarrassed at her coldness and anxious to get away): Well, I'll be getting on home. I'll leave these papers for Bruce to sign, Mrs. Warren. Tell him I'll come by to-morrow. He'll find it's all there, just as we talked about it. (He lays the document on the table.)

RUTH: Thank you, Mr. Manning.

MANNING (turning to go): Take care of yourselves, Good-night.
(To Hester.) Good-night, Mrs. Warren. (Hester barely nods.)

RUTH: You're sure you ought to try it in the storm?

MANNING: Sure. There's no danger if I go right away. (He goes out.)

RUTH (calling after him as she shuts the door): Good-night.

[Hester watches Manning out and, as Ruth returns, she looks at her suspiciously. There is a silence which Hester finally breaks]

HESTER: What did he want here?

RUTH (uncomfortable under Hester's scrutiny): He just left some papers for Bruce to look over, Hester. He was in a hurry so he didn't wait to see Bruce.

HESTER: I see. What has Arthur Manning got to do with Bruce?

RUTH: It's something to do with the farm, Hester. I'll put these away.
(She starts to take up the document on the table, but Hester is before her.)

HESTER (after a long look at the document): A deed of sale. (Turning angrily upon Ruth.) So this is what you've been hiding from me.

RUTH (quickly): Oh, no! Nothing's settled, Hester. Mr. Manning made an offer, and Bruce wants to think it over. That's all.

HESTER (her eyes betraying her intense agitation): Bruce isn't going to sell this place!

RUTH: It's just an offer. Nothing has been decided.

HESTER: Your hand's in this! You've been after him to leave here.

RUTH (trying to conciliate her): Let's not quarrel. You can talk to Bruce about it, Hester.

HESTER: You hate this house, I know that.

RUTH: No. (Facing Hester firmly.) But I think Bruce ought to sell.

HESTER: You married him. You made your choice.

RUTH (quietly): I've not regretted that. It's just that we're so cut off and lonely here, and this is the best offer we could get. But let me put these away. (Indicating the deed of sale.) We'll talk about it later, the three of us.

HESTER (allowing Ruth to take the papers): You may as well burn them. He isn't going to sell.

RUTH: Please, Hester ... we'll discuss it when Bruce comes. (She places the document on the sideboard, then crosses to the stove.) I'll build up the fire.

[Hester takes the Bible to the sideboard and places it under her father's portrait]

HESTER: This house will not be sold. I won't allow it.

[Ruth puts some coal on the fire]

RUTH (shivering): It's so cold it almost frightens me. The thermometer has dropped ten degrees within the hour.

HESTER: I hope Bruce knows enough to get the stock in. They'll freeze where they stand if they're left out tonight. (She moves to the window and takes her knitting from the ledge.)

RUTH: He'll have them in. (Crossing to the table.) Look, Hester, how the hyacinths have bloomed. I could smell them when I came in the room just now.

HESTER: Hyacinths always seem like death to me.

RUTH (her voice is young and vibrant): Oh, no. They're birth, they're spring! They say in Greece you find them growing wild in April. (She takes an old Wedgewood bowl from the sideboard, preparing to set the pot of hyacinths in it.)

HESTER (in a dry, unfriendly tone): I've asked you not to use that Wedgewood bowl. It was my grandmother's. I don't want it broken.

RUTH: I'm sorry. (Replacing the bowl, she gets a plain one from inside the sideboard.) I thought the hyacinths would look so pretty in it, but I'll use the plain one.

HESTER: You've gone to as much trouble for that plant as if it were a child.

[Hester sits in the rocking chair by the stove]

RUTH (placing the hyacinth in the bowl): They're so sweet. I like to touch them.

HESTER: They'll freeze to-night, I'm thinking.

RUTH: Not in here. We'll have to keep the fire up anyway. (Leaving the bowl of hyacinths on the table, Ruth returns to the sideboard, taking some bright chintz from the drawer. She holds it up for Hester to see.) I've almost finished the curtains, Hester.

HESTER (tonelessly): You have?

RUTH: Don't you think they'll make this room more cheerful?

HESTER: The ones we have seem good enough to me.

RUTH: But they're so old.

HESTER (coldly): Old things have beauty when you've eyes to see it. That velvet has richness that you can't buy now.

RUTH (moving to the window): I want to make the room gay and happy for the spring. You'll see how much difference these will make.

HESTER: I've no doubt.

[Hester rises and goes to the table to avoid looking at the curtain]

RUTH: (measuring the chintz with the curtains at the window): I wonder if I have them wide enough. (The wind rises. As if the sound had quelled her pleasure in the bright curtains, Ruth turns slowly away from the window. A touch of hysteria creeps into her voice.) The wind swirls and shrieks and raises such queer echoes in this old house! It seems to laugh at us in here, thinking we're safe, hugging the stove! As if it knew it could blow out the light and the fire and ... (Getting hold of herself.) I've never seen a blizzard when it was as cold as this. Have you, Hester?

HESTER (knitting): Bruce was born on a night like this.

[Throughout this scene Hester seldom looks at Ruth but gives all her attention to her knitting. She seems reluctant to talk and yet impelled to do so]

RUTH: I didn't know.

HESTER: Father had to ride for the doctor while I stayed here with mother.

RUTH: Alone?

HESTER: Yes. I was rubbing father's hand with snow when he heard the baby crying. Then we helped the doctor bathe him.

RUTH: You were such a little girl to do so much.

HESTER: After mother died I did it all.

RUTH: I know, but it was too hard for a child. I don't see how you managed.

HESTER: Father always helped me with the washing.

RUTH: Not many men would stay in from the field to do that.

HESTER: No. (Her knitting drops to her lap, and for a moment she is lost in the past.) "We'll have to lean on one another now, daughter."... Those were his words ... And that's the way it was. I was beside him until — I never left him.

RUTH (at Hester's side): You've never talked of him like this before.

HESTER (unconscious of Ruth): He always liked the snow. (Her eyes are on the portrait of her father.) He called it a moving shroud, a winding-sheet that the wind lifts and raises and lets fall again.

RUTH: It is like that.

HESTER: He'd come in and say, "The snow lies deep on the summer fallow, Hester. That means a good crop next year."

RUTH: I know. It's glorious in the fall with the wheat like gold on the hills. No wonder he loved it.

HESTER (called out of her dream, she abruptly resumes her knitting): There hasn't been much wheat out there these last years.

RUTH: That isn't Bruce's fault, Hester.

HESTER: You have to love a place to make things grow. The land knows when you don't care about it, and Bruce doesn't care about it any more. Not like father did.

RUTH (her hands raised to touch the portrait above the sideboard):
I wish I'd known your father.

HESTER (rising and facing Ruth with a sudden and terrible anger):
Don't touch that picture! It's mine.

RUTH (startled, she faces Hester): Why, Hester —

HESTER: Can't I have anything of my own? Must you put your fingers
on everything I have?

RUTH (moving to Hester): Hester, you know I didn't mean —
What is the matter with you?

HESTER: I won't have you touch it.

RUTH (gently): Do you hate my being here so much?

HESTER (turning away): You've more right here than I have now,
I suppose.

RUTH (crossing over to the stove): You make me feel that I've no
right at all.

HESTER (a martyr now): I'm sorry if you don't approve my ways.
I can go, if that's what you want.

RUTH (pleading): Please ... I've never had a sister, and when Bruce
told me he had one, I thought we'd be such friends ...

HESTER (sitting in the chair by the stove): We're not a family to put
words to everything we feel. (She resumes her knitting.)

RUTH (trying to bridge the gulf between them): I get too excited over
things; I know it. Bruce tells me I sound affected when I say too
much about the way I feel, the way I like people ... or the sky in
the evening. I —

HESTER (without looking up): Did you get the separator put up?
Or shall I do it?

[Discouraged, Ruth turns away, and going to the table, sits down
with her sewing]

RUTH: It's ready for the milk when Bruce brings it. I put it together
this morning.

HESTER: The lanterns are empty.

RUTH: I'll fill them in a minute.

HESTER: When I managed this house, I always filled the lanterns right after supper. Then they were ready.

RUTH (impatiently): I said I'd fill them, Hester, and I will. They're both there in the corner. (She indicates the lanterns at the end of the sideboard.)

HESTER: Bruce didn't take one, then?

RUTH: No.

HESTER: you'd better put a lamp in the window.

[Ruth lights a small lamp on the sideboard and takes it to the window]

RUTH: I wish he'd come. It's strange how women feel safer when their men are near, close enough to touch, isn't it? No matter how strong you think you are. (As she speaks, Ruth drapes some of the chintz over the armchair.)

HESTER: I can't say that I need any strength from Bruce, or could get it if I needed it.

RUTH: That's because he's still a little boy to you. (A pause. Then Ruth speaks hesitantly.) Hester.

HESTER: Yes?

RUTH: Will you mind the baby in the house?

HESTER (after a silence, constrainedly): No, I won't mind. I'll keep out of the way.

RUTH (warmly, commanding response): I don't want you to. You'll love him, Hester.

HESTER (harshly): I loved Bruce, but I got no thanks for it. He feels I stand in his way now.

RUTH (suddenly aware that Hester has needed and wanted love): You mustn't say that. It isn't true.

HESTER: When he was little, after mother died, he'd come tugging at my hand ... He'd get hold of my little finger and say, "Come, Hettie ... come and look." Everything was "Hettie" then.

RUTH (eagerly, moving to Hester): It will be like that again. This baby will be almost like your own.

HESTER (as if Ruth's words were an implied reproach): I could have married, and married well if I'd had a mind to.

RUTH: I know that. I've wondered why you didn't, Hester.

HESTER: The young men used to ride over here on Sunday, but I stopped that. (A pause.) I never saw a man I'd let touch me. Maybe you don't mind that kind of thing. I do.

RUTH (involuntarily; it is a cry): No! (Attempting to put her arms around Hester.) What hurt you?

HESTER (rising): Don't try your soft ways on me. (She moves behind the armchair; her hands fall caressingly on the back of the chair.) I couldn't leave Bruce and father here alone. My duty was here in this house. So I stayed. (Hester notices the chintz material draped over the chair and, taking it up, turns to Ruth angrily.) What do you intend to do with this?

RUTH: I thought ... there's enough left to make covers for the chair to match the curtains —

HESTER (throwing the chintz down): This is father's chair. I won't have it changed.

RUTH: I'm sorry, Hester. (With spirit.) Must we keep everything the same forever?

HESTER: There's nothing in this house that isn't good, that wasn't bought with care and pride by one of us who loved it. This stuff is cheap and gaudy.

RUTH: It isn't dull and falling apart with age.

HESTER: Before my father died, when he was ill, he sat here in this chair where he could see them threshing from the window. It was the first time since he came here that he'd not been in the fields at harvest. Now you come — you who never knew him, who never saw him — and you won't rest until —

RUTH: Hester!

HESTER: You've got no right to touch it! (Her hands grip the back of the old chair as she stands rigid, her eyes blazing.)

[Bruce Warren enters from outside, carrying a pail of milk. He is tall and dark, about thirty years old, sensitive and bitter. His vain struggle to make the farm pay since his father's death has left him with an oppressive sense of failure. He is proud and quick to resent an imagined reproach. He has dark hair, his shoulders are a little stooped, and he moves restlessly and abruptly. Despite his moodiness, he is extremely likable. He is dressed warmly in dark trousers, a sweater under his heavy leather coat; he wears gloves, cap and high boots. He brushes the snow from his coat as he enters.]

BRUCE (carrying the milk into the kitchen): Is the separator up, Ruth?

RUTH: Yes, it's all ready, Bruce. Wait, I'll help you. (She follows him into the kitchen.)

[Hester stands at the chair a moment after they have gone; her eyes fall on the plant on the table. Slowly she goes towards it, as if drawn by something she hated. She looks down at the lavender blooms for a moment. Then with a quick, angry gesture, she crushes one of the stalks. She turns away and is winding up her wool when Bruce and Ruth return.]

RUTH: You must be frozen.

BRUCE (taking off his coat and gloves): I'm cold, all right. God, it's a blizzard: thirty-eight below, and a high wind. (He throws his coat over a chair at the table.)

RUTH (with pride): Did you see the hyacinths? They've bloomed since yesterday.

BRUCE (smiling): Yes, they're pretty. (Touching them, he notices the broken stalk.) Looks like one of them's broken.

RUTH: Where? (She sees it.) Oh, it is! And that one hadn't bloomed yet! I wonder ... It wasn't broken when I — (Ruth turns accusingly to Hester.) Hester!

[Hester returns Ruth's look calmly.]

HESTER (coldly): Yes?

RUTH: Hester, did you ...

BRUCE (going over to the fire): Oh, Ruth, don't make such a fuss about it. It can't be helped.

HESTER: I'll take care of the milk. (She takes the small lamp from the window.)

RUTH: I'll do it.

HESTER (moving toward the kitchen): You turn the separator so slow the cream's as thin as water.

RUTH (stung to reply): That's not true. You never give me a chance to —

BRUCE (irritable): For God's sake, don't quarrel about it. (He sits in the chair by the stove.)

HESTER: I don't intend to quarrel. (She goes into the kitchen.)

[Ruth follows Hester to the door. The sound of the separator comes from the kitchen. Ruth turns wearily, takes up the pot of hyacinths, and places them on the stand near the stove. Then sits on the footstool.]

RUTH: It's always that way.

BRUCE (gazing moodily at the stove): Why don't you two try to get along? (A silence.)

RUTH: Did you put the stock in? (The question is merely something to fill the empty space of silence between them.)

BRUCE: Yes. That black mare may foal to-night. I'll have to look at her later on.

RUTH: It's bitter weather for a little colt to be born.

BRUCE: Yes.

[Another silence. Finally Ruth, to throw off the tension between them, gets up and moves her footstool over to his chair.]

RUTH: I'm glad you're here. I've been lonesome for you.

BRUCE (putting his hand on hers): I'm glad to be here.

RUTH: I thought of you out at the barn, trying to work in this cold.

BRUCE: I was all right. I'd hate to walk far to-night, though. You can't see your hand before your face.

RUTH (after a look at the kitchen): Hester's been so strange again these last few days, Bruce.

BRUCE: I know it's hard, Ruth.

RUTH: It's like it was when I first came here. At everything I touch, she cries out like I'd hurt her somehow.

BRUCE: Hester has to do things her own way. She's always been like that.

RUTH: If only she could like me a little. I think she almost does sometimes, but then —

BRUCE: You think too much about her.

RUTH: Maybe it's because we've been shut in so close. I'm almost afraid of her lately.

BRUCE: She's not had an easy life, Ruth.

RUTH: I know that. She's talked about your father almost constantly to-day.

BRUCE: His death hit us both hard. Dad ran the farm, decided everything.

RUTH: It's been six years, Bruce.

BRUCE: There are things you don't count out by years.

RUTH: He wouldn't want you to go on remembering forever.

BRUCE (looking at the floor): No.

RUTH: You should get free of this house. It's not good for you to stay here. It's not good for Hester. (Getting up, she crosses to the sideboard and returns with the deed of sale, which she hands to Bruce.) Mr. Manning left this for you. He's coming back to-morrow for it, when you've signed it. (He takes the papers.)

BRUCE (annoyed by her assurance): He doesn't need to get so excited. I haven't decided to sign it yet. He said he wouldn't need to know till spring. (He goes over to the lamp at the table and studies the document.)

RUTH: His company gave him orders to close the deal this week or let it go.

BRUCE: This week?

RUTH: That's what he said.

BRUCE: Well, I'll think about it.

RUTH: You'll have to decide to-night, Bruce. No one else will offer you as much. Five thousand dollars and an irrigated farm a mile from town seems a good price.

BRUCE: I'm not complaining about the deal. It's fair.

RUTH (urgently): You're going to take it, aren't you, Bruce?

BRUCE: I don't know. God, I don't know. (He throws the document on the table.) I don't want to sell, Ruth. I think I'll try it another year.

RUTH: Bruce, you've struggled here too long now. You haven't had a crop, a good crop, in five years.

BRUCE: I need to be told that!

RUTH: It's not your fault. But you've told me you ought to give it up, that it's too dry here.

BRUCE: We may get a crop this year. We're due for one.

RUTH: If you take this offer, we'll be nearer town. We'll have water on the place. We can have a garden, and trees growing.

BRUCE: That's about what those irrigated farms are — gardens.

RUTH: And, Bruce, it wouldn't be so lonely there, so cruelly lonely.

BRUCE: I told you how it was before you came.

RUTH (resenting his tone): You didn't tell me you worshipped a house. That you made a god of a house and a section of land. You didn't tell me that!

BRUCE (angrily): You didn't tell me that you'd moon at a window for your old friends, either. (He stands up and throws the deed of sale on the table.)

RUTH: How could I help it here?

BRUCE: And you didn't tell me you'd be afraid of having a child. What kind of a woman are you that you don't want your child?

RUTH: That's not true.

BRUCE: No? You cried when you knew, didn't you?

RUTH: Bruce!

BRUCE (going blindly on): What makes you feel the way you do, then? Other women have children without so much fuss. Other women are glad.

RUTH(intensely angry): Don't speak to me like that. Keep your land. Eat and sleep and dream land, I don't care!

BRUCE (turning to the portrait of his father): My father came out here and took a homestead. He broke the prairie with one plough and a team of horses. He built a house to live in out of the sod. You didn't know that, did you? He and mother lived here in a sod shanty and struggled to make things grow. They built a one-roomed shack; and when the good years came, they built this house. The finest in the country! I thought my son would have it.

RUTH (moving to him): What is there left to give a son? A house that stirs with ghosts. A piece of worn-out land where the rain never comes.

BRUCE: That's not all. I don't suppose you can understand.

RUTH (turning away from him, deeply hurt): No, I don't suppose I can. You give me little chance to know how you feel about things.

BRUCE (his anger gone): Ruth, I didn't mean that. But you've always lived in town. (He goes to the window and stands looking out for a moment, then turns.) Those rocks along the fence out there, I picked up every one of them with my own hands and carried them with my own hands across the field and piled them there. I've ploughed that southern slope along the coulee every year since I was twelve. (His voice is torn with a kind of shame for his emotion.) I feel about the land like Hester does about the house, I guess. I don't want to leave it. I don't want to give it up.

RUTH (gently): But it's poor land, Bruce.

[Bruce sits down, gazing gloomily at the fire. Hester comes in from the kitchen with the small lamp and places it on the sideboard. Then she sits at the table, taking up her knitting. As Bruce speaks, she watches him intently]

BRUCE: Yes, it's strange that in a soil that won't grow trees a man can put roots down, but he can.

RUTH (at his side): You'd feel the same about another place, after a little while.

BRUCE: I don't know. When I saw the wind last spring blowing the dirt away, the dirt I'd ploughed and harrowed and sowed to grain, I felt as though part of myself was blowing away in the dust. Even now, with the land three feet under snow, I can look out and feel it waiting for the seed I've saved for it.

RUTH: But if we go, we'll be nearer other people, not cut off from everything that lives.

BRUCE: You need people, don't you?

HESTER: Yes. She needs them. I've seen her at the window looking toward the town. Day after day she stands there.

[Bruce and Ruth, absorbed in the conflict between them, had forgotten Hester's presence. At Hester's words, Ruth turns on them both, flaming with anger]

RUTH: You two. You're so perfect!

HESTER (knitting): We could always stand alone, the three of us. We didn't need to turn to every stranger who held his hand out.

RUTH: No! You'd sit here in this husk of a house, living like shadows, until these four walls closed in on you, buried you.

HESTER: I never stood at a window, looking down the road that leads to town.

RUTH (the pent-up hysteria of the day and the longing of months breaks through, tumbling out in her words): It's not for myself I look down that road, Hester. It's for the child I'm going to have. You're right, Bruce, I am afraid. It's not what you think, though, not for myself. You two and your father lived so long in this dark house that you forgot there's a world beating outside, forgot that people laugh and play sometimes.

And you've shut me out! (There is a catch in her voice.) I never would have trampled on your thoughts if you'd given them to me. But as it is, I might as well not be a person. You'd like a shadow better that wouldn't touch your house. A child would die here. A child can't live with shadows.

[Much disturbed, Bruce rises and goes to her.]

BRUCE: Ruth! I didn't know you hated it so much.

RUTH: I thought it would change. I thought I could change it. You know now.

BRUCE (quietly): Yes.

RUTH (pleading): If we go, I'll want this child, Bruce. Don't you see? But I'm not happy here. What kind of a life will our child have? He'll be old before he's out of school. (She looks at the hyacinth on the stand.)

[Bruce goes to the table and stands looking down at the deed of sale. His voice is tired and flat, but resolved]

BRUCE: All right. I'll tell Manning I'll let him have the place.

HESTER (turning quickly to Bruce): What do you mean?

BRUCE: I'm going to sell the farm to Manning. He was here to-day.

HESTER (standing up, her eyes blazing): You can't sell this house.

BRUCE (looking at the deed of sale): Oh, Ruth's right. We can't make a living on the place. (He sits down, leafing through the document.) It's too dry. And too far from school.

HESTER: It wasn't too far for you to go, or me.

BRUCE (irritably): Do you think I want to sell?

HESTER: She does, But she can't do it. (Her voice is low.) This house belongs to me.

BRUCE: Hester, don't start that again! I wish to God the land had been divided differently, but it wasn't.

HESTER: Father meant for us to stay here and keep things as they were when he was with us.

BRUCE: The soil wasn't blowing away when he was farming it.

HESTER: He meant for me to have the house.

RUTH: You'll go with us where we go, Hester.

HESTER (to Ruth): You came here. You plotted with him to take this house from me. But it's mine!

BRUCE (his voice cracks through the room): Stop that, Hester! I love this place as much as you do, but I'm selling it. I'm selling it, I tell you. (As he speaks, he gets up abruptly and, taking up his coat, puts it on.)

[Hester sinks slowly into the chair, staring. Ruth tries to put her hand on Bruce's arm.]

RUTH: Bruce! Not that way! Not for me. If it's that way, I don't care enough.

BRUCE (shaking himself free): Oh, leave me alone!

RUTH: Bruce!

BRUCE (going to the door): I'll be glad when it's over, I suppose.

RUTH: Where are you going?

BRUCE (taking his cap and gloves): To look at that mare.

RUTH: Bruce! [But he has gone.]

HESTER (getting up, she goes to her father's chair and stands behind it, facing Ruth; she moves and speaks as if she were in a dream): This is my house. I won't have strangers in it.

RUTH (at the table, without looking at Hester): Oh, Hester! I didn't want it to be this way. I tried —

HESTER (as if she were speaking to a stranger): Why did you come here?

RUTH: I've hurt you. But I'm right about this. I know I'm right.

HESTER: There isn't any room for you.

RUTH: Can't you see? It's for all of us.

[Hester comes toward Ruth with a strange, blazing anger in her face.]

HESTER: I know your kind. You tempted him with your bright hair.

RUTH: Hester!

HESTER: Your body anointed with jasmine for his pleasure.

RUTH: Hester, don't say such things!

HESTER: Oh, I know what you are! You and women like you. You put a dream around him with your arms, a sinful dream.

RUTH (drawing back): Hester!

HESTER: You lift your white face to every stranger like you offered him a cup to drink from. (Turning from Ruth, as if she had forgotten her presence, Hester looks fondly at the room.) I'll never leave this house.

[Bruce opens the door and comes in quickly and stormily. He goes into the kitchen as he speaks.]

BRUCE: That mare's got out. She jumped the corral. I'll have to go after her.

RUTH (concerned): Bruce, where will she be?

BRUCE (returning with an old blanket): She'll be in the snowshed by the coulee. She always goes there when she's about to foal.

[Hester sits in the chair by the stove, her knitting in her hand. She pays no attention to the others.]

RUTH: But you can't go after her in this storm.

BRUCE: I'll take this old blanket to cover the colt, if it's born yet. Where's the lantern? (He sees the two lanterns by the kitchen door and, taking one of them to the table, lights it.)

RUTH: It's three miles, Bruce. You mustn't go on foot. It's dangerous.

BRUCE: I'll have to. She'd never live through the night, or the colt either. (He turns to go.) You'd better go to bed. Good-night, Hester.

RUTH: Let me come with you.

BRUCE: No. (Then, as he looks at her, all resentment leaves him. He puts down the lantern, goes to her, and takes her in his arms.) Ruth, forget what I said. You know I didn't mean —

RUTH (softly): I said things I didn't mean, too —

BRUCE: I love you, Ruth. You know it, don't you?

RUTH: Bruce! (He kisses her, and for a moment their love is a flame in the room.)

BRUCE: Don't worry. I won't be long.

RUTH: I'll wait.

[Bruce goes out. Ruth follows him to the door, and, as it closes, she stands against it for a moment. There is a silence. Hester is slowly unravelling her knitting but is unaware of it. The black wool falls in spirals about her chair]

HESTER (suddenly): It's an old house. I was born here. (Then in a strange, calm voice that seems to come from a long distance.) You shouldn't let Bruce be so much alone. You lose him that way. He comes back to us then. He'll see you don't belong here unless you keep your hands on him all the time. (Ruth looks curiously at Hester but does not give her all her attention. Hester suddenly becomes harsh.) This is my house. You can't change it. (Ruth starts to say something but remains silent.) Father gave it to me. There isn't any room for you. (In a high, childlike tone, like the sound of a violin string breaking.) No room. (She shakes her head gravely.)

RUTH (aware that something is wrong): Hester —

HESTER (as if she were telling an often-recited story to a stranger): I stayed home when mother died and kept house for my little brother and father. (Her voice grows stronger.) I was very beautiful, they said. My hair fell to my knees, and it was black as a furrow turned in spring. (Proudly,) I can have a husband any time I want, but my duty is here with father. You see how it is. I can't leave him.

[Ruth goes quickly to Hester.]

RUTH (with anxiety and gentleness): Hester, what are you talking about?

HESTER: That's father's chair. I'll put his Bible out. (She starts from her chair.)

RUTH (preventing her): Hester, your father's not here — not for six years. You speak of him as if you thought ... Hester —

HESTER (ignoring Ruth but remaining seated): When I was a girl I always filled the lanterns after supper. Then I was ready for his coming.

RUTH (in terror): Hester, I didn't fill them! I didn't fill the lanterns! (She runs to the kitchen door and takes up the remaining lantern.)

HESTER (Calmly): Father called me the wise virgin then.

RUTH: Hester, Bruce took one! He thought I'd filled them. It will burn out and he'll be lost in the blizzard.

HESTER: I always filled them.

RUTH (setting the lantern on the table): I've got to go out after Bruce. If he gets down to the coulee and the lantern goes out, he'll never find the way back. I'll have to hurry, where's the coal oil?

[Ruth goes to the kitchen and returns with a can of coal oil and a pair of galoshes. Hester watches her closely. As Ruth comes in with the oil, Hester slowly rises and goes to her]

HESTER: I'll fill the lantern for you, Ruth.

RUTH (trying to remove the top of the can): I can't get the top off. My hands are shaking so.

HESTER (taking the oil can from Ruth): I'll fill it for you.

RUTH: Please, Hester. While I get my things on! (Giving Hester the oil can, Ruth runs to the footstool and hurriedly puts on her galoshes.) I'm afraid that lantern will last just long enough to get him out there. He'll be across the field before I even get outside. [She runs up the stairs]

HESTER (standing motionless, the oil can in her hand): You're going now. That's right. I told you you should go.

[Ruth disappears up the stairs. Hester moves a step towards the lantern, taking off the top of the coal oil can. She hesitates and looks for a long moment after Ruth. With the strange lucidity of madness, slowly deliberately, she places the top back again on the can and, moving behind the table, sets it on the floor without filling the lantern. Ruth hurries down the stairs excited and alarmed. She has on heavy clothes and is pulling on her gloves]

RU III: Is it ready? (Hester nods.) Will you light it for me, Hester? Please.

[Hester lights the lantern]

RU III: I'll put the light at the window. (She crosses with the small lamp and places it at the window.) Hurry, Hester! (With a sob) Oh, if only I can find him!

[Hester crosses to Ruth and gives her the lantern]

[Ruth takes the lantern and goes out. A gust of wind carries the snow into the room and blows shut the door after her. Hester goes to the window]

HESTER (her voice is like an echo): The snow lies deep on the summer fallow ... The snow is a moving shroud ... a winding sheet that the wind lifts and raises and lets fall again. (Turning from the window.) They've gone. They won't be back now. (With an intense excitement, Hester blows out the lamp at the window and pulls down the shades. Her eyes fall on the bowl of hyacinths in the corner. Slowly she goes to it, takes it up and, holding it away from her, carries it to the door. Opening the door, she sets the flowers outside. She closes the door and locks it. Her eyes blazing with excitement, she stands with her arms across the door as if shutting the world out. Then softly she moves to the door of her father's bedroom, unlocks it, and goes in, returning at once with a pair of men's bedroom slippers. Leaving the bedroom door open, she crosses to the sideboard, takes up the Bible and, going to her father's chair, places the slippers beside it. She speaks very softly.) I put your slippers out. (She draws the footstool up to the chair.) Everything will be the same now, Father. I'll read the one you like (She reads with quiet contentment.) "And the winds blew, and beat upon the house; and it fell not: for it was founded upon a rock."

THE CURTAIN FALLS

- Gwen Pharis Ringwood
- From American Folk Plays

- (1) Without conflict there can be no drama. This play reveals several conflicts. Outline one example of each of two types of conflict other than internal conflict.



(a) Type of conflict _____

Example _____

(b) Type of conflict _____

Example _____

- (2) Are these conflicts resolved at the end? To what extent?

- (3) (a) With which character do you sympathize? (Do not confuse pity with sympathy.)

- (b) What has the author done to make you feel sympathetic to this person?

- (4) (a) Which character shows internal conflict? _____
- (b) What are the two forces of this conflict?
- _____
- _____
- (5) Give two reasons for considering Hester the "villain" of this play.
- _____
- _____
- _____
- _____
- (6) (a) What feeling other than dislike are we supposed to feel for Hester? _____
- (b) How has the author created this feeling in us?
- _____
- _____
- _____
- _____
- (7) Drama is very compact. All elements must be significant or they must not be present. Each action, each speech, even the stage properties must have special meaning. Explain briefly how each of the following is necessary to the play.
- (a) the portrait of old Martin Warren
- _____
- _____
- _____

(b) the faded wall paper.

(c) the pot of lavender hyacinths (why not artificial flowers, or a fern?)

(d) Hester's crushing of one of the hyacinth stalks.

(e) the Bible

(f) Hester's putting the hyacinth outside to freeze.

- (8) What is the theme of this play as suggested in the title?

Exercise 4 (Key on page 43 of this lesson)

Since you have just finished a study of poetry, let us try something different in reviewing it. Select the best answer for each of the following statements from the choices offered.

- (1) Which of these characteristics does not apply to poetry?

- (a) usually informative
- (b) usually suggestive
- (c) usually imaginative
- (d) usually emotional

(_____)

- (2) Which of these is the prime requisite in lyric poetry?

- (a) rhythm
- (b) rhyme
- (c) emotion
- (d) fantasy

(_____)

- (3) "The wrinkled sea beneath him crawls" contains an example of the figure of speech known as:

- (a) simile
- (b) metaphor
- (c) apostrophe
- (d) personification

(_____)

- (4) "He clasps the crag with crooked hands" contains an example of the figure of speech known as:

(a) assonance
(b) consonance
(c) onomatopoeia
(d) repetition

(_____)

- (5) "The ship drove fast, loud roared the blast"
The underlined words are not examples of:

(a) feminine rhyme
(b) masculine rhyme
(c) consonantal rhyme
(d) internal rhyme

(_____)

- (6) "Roll on, thou deep and dark blue Ocean - roll!"
does not contain:

(a) metonymy
(b) apostrophe
(c) alliteration
(d) personification

(_____)

- (7) "I think continually of those who were truly great
Who, from the womb, remembered the soul's history
Through corridors of light where the hours are suns
Endless and singing ..."

The above lines have probably come from the poetic form known as:

(a) blank verse
(b) free verse
(c) sonnet
(d) ballad

(_____)

- (8) "O saddle me the black, the black
O saddle me the brown"

The above two lines contain the rhythm known as:

(a) iambic
(b) trochaic
(c) anapaestic
(d) dactylic

(_____)

()

()

[illegible]

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Lined writing area with 20 horizontal lines.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SUGGESTED ANSWERS**EXERCISE 1**

1. Will be corrected by your correspondence teacher.
2.
 - (a) Books on sex complicate and confuse the natural. "Someday a bee is going to get hold of a real book on the subject, and from then on there will be mighty little pollen-toting done or I don't know my bees."
 - (b) The whole essay comments on man-woman dating relationships in a light-hearted manner.
 - (c) Caviar is rejected fish eggs that haven't hatched. "The remainder either go to waste or are blacked up to represent caviar."
 - (d) Psychologists make too much of society's sex taboos. "The only thing that the sex-psychologists can't read a sexual significance into is trapshooting, and they are working on that now."
 - (e) Psychoanalysts see a sexual significance in the most common elements. "The derivation of one color from the mixture of two other colors is not generally considered a sexual phenomenon, but that is because the psychoanalysts haven't got around to it yet."
3. Will be corrected by your correspondence teacher.
4. Benchley's purpose is primarily to entertain, but there is an underlying intent. Benchley demolishes the pomposity and pedantry which often accompany the "objective" discussion of sex. He satirizes the over-clinical approach to the topic.
5. Will be corrected by your correspondence teacher.

EXERCISE 2

1. We know the story takes place in Spain because of the obviously Spanish names and the reference to the Basques, a group of people living in the Pyrenees. The historical event is probably the Spanish Civil War of 1936-39. This seems likely because of the military officers on one side and the civilian rebels on the other. The names of the principals give us a clue to their nationalities. Tom Steinbock could be American judging from his slang, and because the author writes "Tom was a good talker and knew Spanish well." Juan Mirbal, and Pablo Ibbieta are obviously Spanish. (Tom is Irish; see page 346.)
2. Juan simply broods in his fear and anxiety. Tom tries to hide his nervousness by talking incessantly. Pablo seems outwardly calm, but is perspiring which would indicate tension. In addition, he feels very angry and frustrated. The similarity is that they are all introspective at this point. The significant difference is in the amount of outward self-control each exhibits.
3. The Belgian doctor is their last connection with life and reality. He may represent a priest, a hangman, or simply a human form. Perhaps to Pablo he even personifies inevitable Death.

4. Pablo's outlook on life is that of the existentialist. Existentialism emphasizes our responsibility for making our own nature as well as the importance of personal freedom, personal decision, and personal commitment.
Life, in this sense, becomes as meaningful or as absurd as we ourselves choose to make it.
5. Will be corrected by your correspondence teacher.

EXERCISE 3

1.
 - (a) One conflict is physical between Ruth and Hester over selling the farm. Another example would be between Ruth and Bruce over the farm also.
 - (b) The other conflict is an environmental one between Bruce and the unproductive, drought-stricken farm. Another example could be between Ruth and Bruce together fighting the blizzard.
2. Will be corrected by your correspondence teacher.
3.
 - (a) You should sympathize with Ruth. That is, you should feel that what she is doing and what she wants is right.
 - (b) The author has presented Ruth as a lonely, pregnant woman. Her husband doesn't understand her, and her sister-in-law makes her feel like a stranger in her own home.
4.
 - (a) Bruce shows internal conflict.
 - (b) The two forces are his loyalty to the farm and his devotion to his wife.
5. Hester is considered the villain because of the cold treatment she gives Manning and Ruth and because she deliberately allows Ruth and Bruce to die in the blizzard.
6.
 - (a) We should feel pity towards Hester.
 - (b) The author has shown us a demented woman living in the past and refusing to accept progress and change.
7.
 - (a) The portrait indicates that Martin Warren still dominates the household.
 - (b) The faded wall paper suggests a lack of change.
 - (c) The live flowers are symbolic of hope and life. As Ruth says, "They're birth! They're spring!"
 - (d) This act of Hester symbolizes her dislike for Ruth.
 - (e) The Bible suggests a rather austere, righteous life being led in the house. It also indicates that Hester read nothing more current. It perhaps makes Hester's reference to Ruth as a Jezebel more significant. It shows how she no doubt could interpret the Bible's meaning to suit herself. Finally, Hester's last words read from the Bible clearly reflect the state of the house which is unmoved despite the storm inside and out.
 - (f) This act of Hester's shows that Ruth will surely freeze just as the hyacinth will freeze. You will recall that Hester made this prediction early in the play.
8. The theme of the play centres on the title and also on the last two lines in the play. The house remains completely unmoved and untouched. Nothing can change it.

EXERCISE 4

1. a
2. c
3. b or d
4. a
5. a
6. a
7. b
8. a
9. b
10. d

EXERCISE 5

Your 500-word essay about the value and characteristics of good literature will be corrected by your correspondence teacher.

Questions or Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

End of Lesson 20

ANSWER 1

The author's main purpose is to inform the reader about the importance of the book. The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

QUESTION 2

ANSWER 2

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

Questions or Comments

1. The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

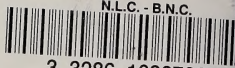
The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

The author's main purpose is to inform the reader about the importance of the book.

N.L.C. - B.N.C.



3 3286 10387265 7